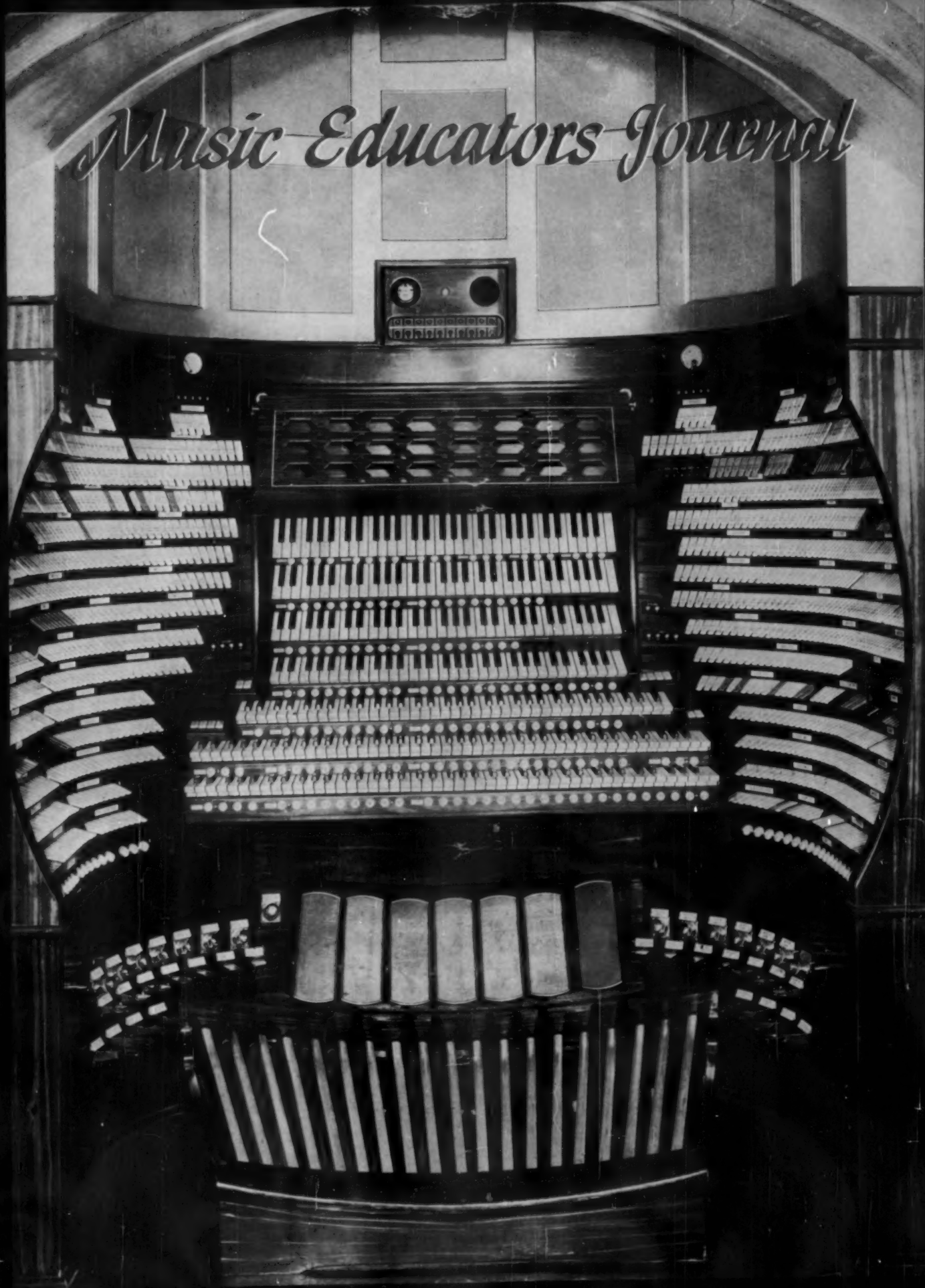


# *Music Educators Journal*





# Choral Collections and Cantatas

**J. S. Bach—THE PASSION OF OUR LORD ACCORDING TO  
ST. MATTHEW**—New English translation by Robert Shaw...3.00

**Bernstein—CHORAL SELECTIONS FROM "WEST SIDE STORY"**—(SATB) Six of the most successful selections from the Broadway musical arranged by William Stickles..... .50

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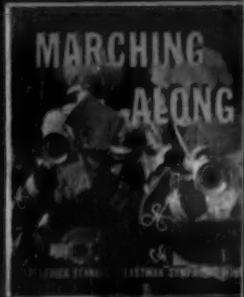
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### **ALAN GRAYSON**

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## ***Clarinet Choir***

### **ARRANGEMENTS by RUSSELL HOWLAND**

#### **DEBUSSY**

From the Petite Suite: En Bateau, Menuet,  
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#### **MENDELSSOHN**

Saltarello from Symphony No. 4

#### **J. S. BACH**

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O Lamb of God  
O Sacred Head

#### **MOZART**

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## BULLETIN BOARD

**NIMAC MUSIC LISTS.** An important announcement has been released as one of the significant results of the meeting of the Executive Council of the National Board of Control of the National Interscholastic Music Activities Commission held last August at Interlochen, Michigan, during the Interim Meeting of the MENC National Board of Directors and the presidents of the MENC affiliated State Music Educators Associations.

In view of the widespread use of the band, orchestra and choral music lists and the lists for solos and ensembles, it was decided by the NIMAC Board to expand activities in this area.

Publication of the next issue of the solo, ensemble and large organization music lists has been scheduled for May 1960. At that time the music lists will be published in loose-leaf form, with the original edition being of a source-book nature. These loose-leaf music lists will attempt to provide a compilation of recommended music for school use that will meet the needs of programming and teaching as well as competition and festivals. The new lists will be rather extensive and will include titles of materials published over a considerable length of time.

The organization of the new source-book-type lists will include more divisions than formerly in the choral area, i.e. SA, SSA, SSAA, TB, TTB, SAB, SATB, SS, AA, TT, BB. Also duet lists are to be included in the instrumental ensemble area. A list of unison songs and choral works with instrumental accompaniment will also be developed for inclusion, and music for recorder will be added to the instrumental section.

It is felt that the new music lists will not only present a more extensive and practical source of suggestions for directors, but will also put the material into a more convenient and more economical format. Subsequent annual and biennial additions to the music list will be printed and will be available at small cost for insertion into the original loose-leaf binder.

+

**WHITE HOUSE CONFERENCE.** President Eisenhower has invited 7000 delegates to attend the White House Conference on Children and Youth which will be held in Washington from March 27 to April 2, 1960. There will be some 500 organizations participating in this conference. The purpose of the Conference on Children and Youth is "to promote opportunities for children and youth to realize their full potential for a creative life in freedom and dignity." Of particular interest to music educators will be the meetings and discussion groups dealing with the arts, including sessions on Resources for Cultural Enrichment and Participation in the Arts, and Resources for Leisure Time Learning and Recreation. The MENC delegates to the Golden Anniversary of the White House Conference on Children and Youth are Gene Morlan and Emile Serpos. MENC Student Chapter delegates are Don Doughty of the Peabody Conservatory in Baltimore, and Charlotte Neblett of Howard University in Washington, D.C.

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**THE FORD FOUNDATION** has announced an appropriation of \$950,000 to help the Metropolitan, Chicago Lyric, San Francisco and New York City Opera Companies in a project to produce in the next eight years 18 operas by American composers and librettists. Beginning in 1961 the Metropolitan, Chicago Lyric and San Francisco companies hope to present a new American opera every other season, while the New York City Opera will begin after 1960 with one or more new works each season. The composers and librettists of the proposed new operas will be commissioned by each of the four opera companies independently.

The Music Educators National Conference has received a grant from the Ford Foundation for the purpose of enabling the twelve young composers in the Ford Foundation Young Composers Project to attend the 1960 biennial meeting of the MENC in Atlantic City.

**SOVIET EDUCATION REFORM.** The Comparative Education Society and Phi Delta Kappa are co-sponsoring a seminar and field study on "The Big Reforms in Soviet Education." Similar to the five-week field study in 1958, the 1960 seminar will enable American educators to examine the changes which have been instituted in Russian education in recent months. Tentative dates have been set as August 14 to September 17, 1960. Further information may be secured from Gerald H. Read, Secretary-Treasurer, Comparative Education Society, Kent State University, Kent, Ohio.

**THE PRESIDENT'S MUSIC COMMITTEE** of the "People to People Program" sponsored its first International Music Conference which was held October 6 at the Biltmore Hotel in New York City. Recently a headquarters office of The President's Music Committee was opened at 734 Jackson Place, N.W., Washington, D.C., with Ralph Black assuming the post of executive director.

**IN THE PHILIPPINES.** The Second Conference of the Philippine Music Educators Group sponsored by the Asia Foundation and the UNESCO National Commission of the Philippines has culminated in the publication of a comprehensive report. The Philippine Music Educators Group has recorded the proceedings of the meeting held February 8 through 10, 1959, in a report bearing the title of the Conference theme, "Revitalizing Our Music Education Through Folk Music." The report substantiates the thesis of the group that the folk music of the Philippines is "the key to the development of national consciousness and unity."

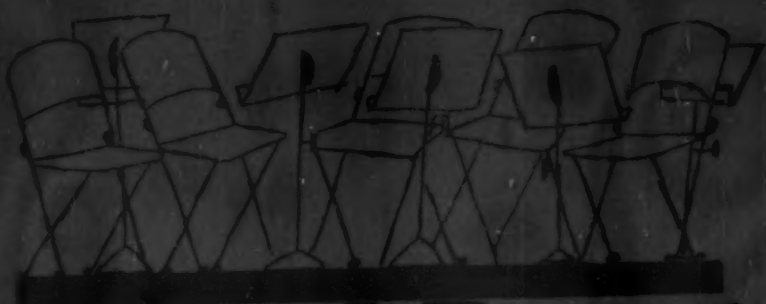
In connection with Philippine arts, the Bayanihan Philippine Dance Company has just finished a very successful engagement in New York. Brought here under the auspices of Sol Hurok, the Bayanihan dancers employ in their folk dances themes from all of the cultures which have contributed to the shaping of their own civilization.

Miss Lucrecia Kasilag, dean of the College of Music and the Arts of the Philippine Women's University of Manila, is prominently identified with the Philippine Music Education Group and The Bayanihan Philippine Dance Company. Miss Kasilag is a member of the MENC and is on the Board of Directors of the International Society for Music Education.

**ALL-AMERICA CHORUS.** Applications are now being received for the 1960 All-America Chorus European Tour. Under the direction of James Allan Dash, the chorus will give concerts in eight European countries. Acting as ambassadors of good-will, the All-America Chorus concerts will be open to the public without charge.



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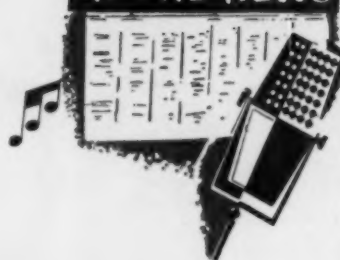
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## IN THE NEWS



**CHILE.** Plans are under way in Chile for the Twelfth Annual Choral Festival of the Chilean Association of Music Education. This festival, which attracts all of the music teachers in the country, will feature a wide range of performances by both public and private institutions, from pre-school to the university level. The Association of Music Education is sponsoring a new plan of Sunday choral concerts given every three weeks at the Salon de Honor of the University of Chile. These concerts are sung in commemoration of a "national event" or to honor a visiting choir. A weekly education program is being presented by the Association of Music Education over the broadcasting station of Universidad Technica del Estado.

**ISRAEL.** The Americans for a Music Library in Israel sent a shipment of musical equipment including mouthpieces for different types of instruments to the students in Israel. Since Israeli students share their instruments with a group of others, each student must have a mouthpiece of his own. Manufacturers generously supplied the AMLI with over 700 mouthpieces which were sent along with numerous instruments.

**BEING HONORED** this academic year is the fortieth year of the combined Julius Hartt School of Music and Hartt College of Music of the University of Hartford in Connecticut. A series of concerts is being presented as a part of the celebration activity the proceeds of which go to the Hartt Scholarship Fund.

**G. SCHIRMER ANNIVERSARY.** Plans are underway for 1961 which will mark the 100th anniversary of G. Schirmer, Inc. A part of this celebration year will be the commissioning of new works. Rudolph Tauert, the president of the organization, feels that "developing new talent is our most important responsibility to the future."

**THE ASPEN MUSIC FESTIVAL** will present a two-year Beethoven Festival beginning in the 1960 season. As is the custom of the Aspen Festival, the works of a contemporary composer are also featured. This season it will be Aaron Copland who is celebrating his sixtieth birthday.

**SISTINE CHOIR.** Pope John XXIII has recently reorganized the Vatican's Sistine Choir, raising the salaries of the choir members, establishing mandatory practice and study, and fixing the number of singers at 25 men and 30 boys. The use of falsetto voices is being discontinued.

**OLD INSTRUMENTS.** The Yale School of Music in a cooperative arrangement with the Yale Art Gallery and the Friends of Music at Yale will open an exhibition of ancient musical instruments at the Art Gallery on Thursday, February 18, 1960. The selected instruments from Yale's extensive collection will remain on view for approximately six weeks.

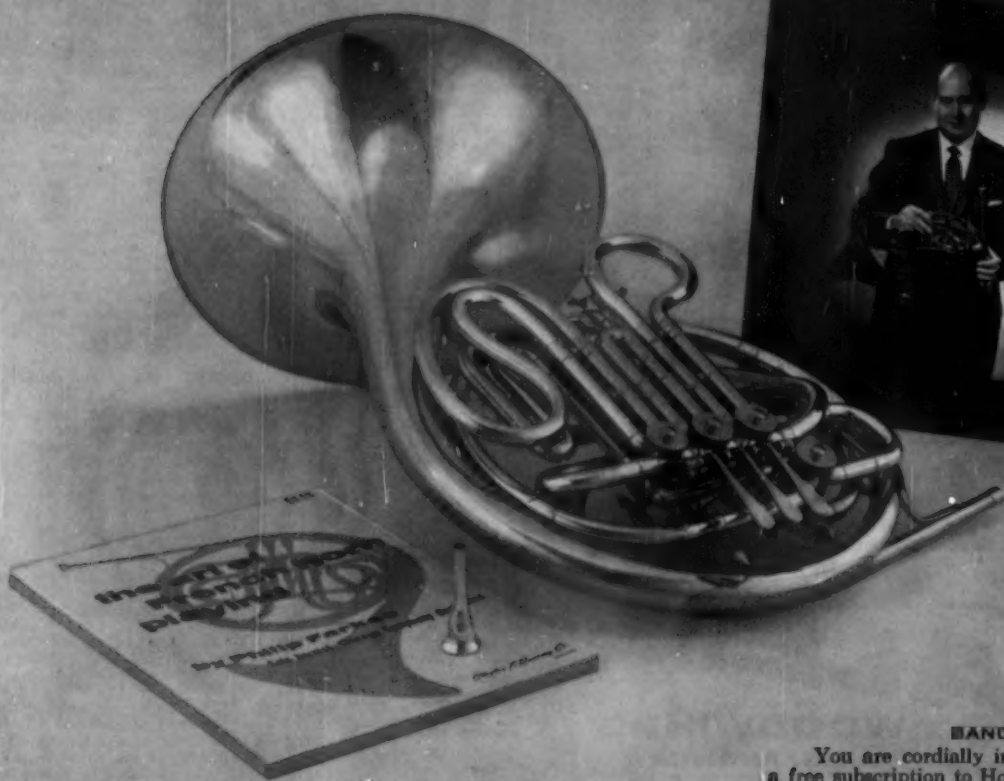
**TELEPHONE HOUR.** Remaining dates for the hour-long Bell Telephone television shows are as follows: January 1 and 15, February 12 and 26, March 11, and April 1 and 17. The last given date falls on Easter Sunday.

**THERE IS AN EXCITING NEW DIFFERENCE** in the superbly conceived Holton 77 "Farkas Model" French Horn. Over a score of subtle improvements have brought new ease of playing and greatly increased freedom of response in fortissimo passages, with no sacrifice in the glowing tonal beauty of this already remarkable Holton achievement. We are indebted to Mr. Farkas for the privilege of working with him and for the inspiration of his artistry and understanding. This newest modification of the Model 77 will, in turn, serve as a never-ending source of inspiration to horn players the world over, and as a golden milestone in the evolution of this most versatile and beautiful of brasswind instruments!

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## Worth Looking Into



**ST. MATTHEW PASSION.** G. Schirmer has just issued a new edition of "The Passion of Our Lord According to St. Matthew" with an English translation by Robert Shaw. Admitting the inevitable loss in any translation, Mr. Shaw has attempted to provide a means for English-speaking singers and audiences to share more intimately in this great drama.

**"JAPANESE MUSIC and Musical Instruments."** Profusely illustrated with both photographs and drawings, this new book by William P. Malm deals comprehensively with the highly developed musical tradition of the Japanese people. Mr. Malm has included, in addition to information about the main forms of musical expression, chapters on religious music, court music and the history of Japanese music. There are also valuable appendices of notation, recordings and an historical chart. A review of this book will appear in a later edition of the Journal. Charles E. Tuttle Company, Rutland, Vermont, Publishers.

**"HEARING—GATEWAY TO MUSIC."** Adele T. Katz and Ruth Halle Rowen in their new book have prepared a course of study to support their thesis that music is a hearing art and as such the ear must be trained to respond to increasingly widened areas of sound, and to understand what is heard. A complete review of this Summy-Birchard publication will be forthcoming in a later issue of the Journal.

**"LANGUAGE OF THE PIANO"** by Dorothy Priesing and Libbie Tecklin has been published by Carl Fischer, Inc. This workbook in theory and keyboard harmony is divided into five parts covering scale structures, intervals, triad and seventh chords, cadences and harmonizations and form. The authors make use of a variety of musical examples for illustrating each lesson. The two-fold purpose of this work as stated by the authors is: (1) to develop keyboard and analytic skills and (2) to apply these skills to the performance of piano music. The price of this workbook is \$2.75.

**THE HANDBOOK.** "Music for Children with Special Needs," has been revised by the Southern Section of the Committee of the California Association for Supervision and Curriculum Development. Copies are obtainable by writing to Miss Frances Cole, 200 South Lexington Avenue, El Monte, California. The price is \$1.25.

**THE WHITEWAY NEWS CATALOG 20** has been published and is now available without charge. There is a complete listing in this new publication of all King, Cleveland and American-Standard instruments manufactured by The H. N. White Company. Copies are obtainable from H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio.

**MESSIAH RECORDED.** A nation-wide poll of known music lovers was administered by the Book-of-the-Month Club in order to determine which work most people would like to have in a fine recording. The choice of the majority was Handel's Messiah which has been issued on a recording by RCA Victor conducted by Sir Thomas Beecham.

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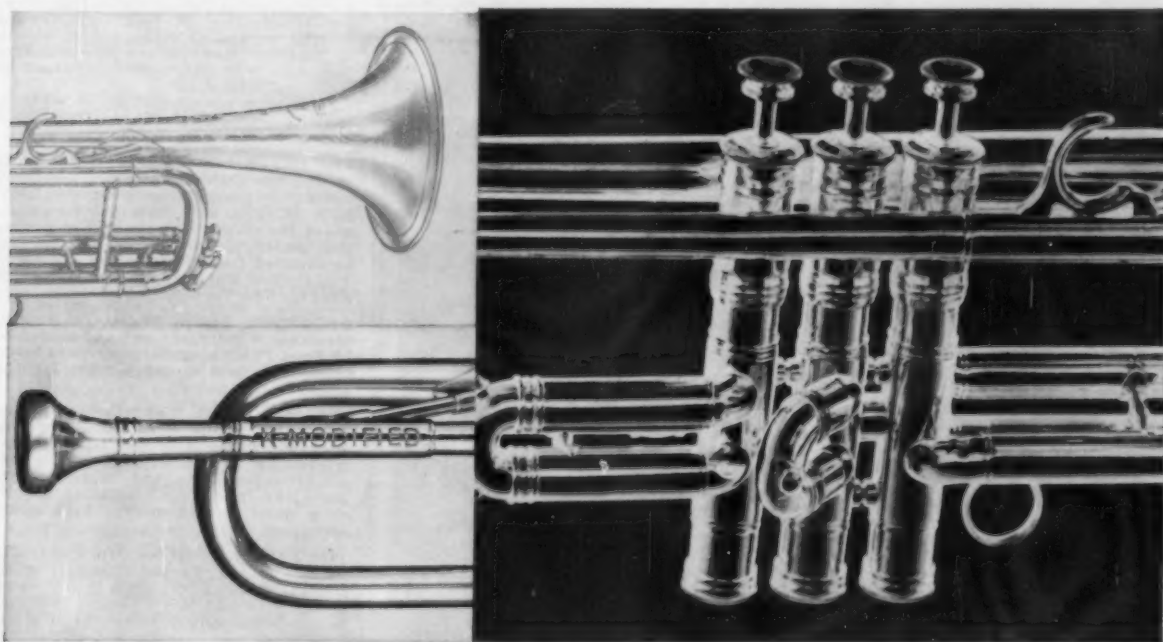
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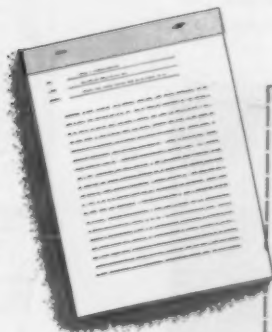


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**NEWSLETTER.** The W. W. Kimball Company of Melrose Park, Illinois, is publishing a "Music Business Newsletter," which contains a summary of news in the music and entertainment industry. The Newsletter utilizes the "Typewritten" format characteristic of the other newsletters and is attractively printed in two colors.

**LEBLANC BANDSMAN.** Music educators who are interested in procuring extra copies of the Leblanc Bandsman can do so without charge by writing to Leblanc Bandsman, 7019 30th Avenue, Kenosha, Wisconsin. The October issue states that extra copies are available for students.

**VOCATIONAL EDUCATION FOR RURAL AMERICA.** Yearbook, 1958-1959; ed. Gordon I. Swanson, Department of Rural Education, National Education Association.

This yearbook, a joint publication of the American Vocational Association and the NEA Department of Rural Education, contains a discussion of various phases of rural vocational education. Such topics as financing and administering vocational education in rural schools are covered, as well as detailed descriptions of the contributions and opportunities connected with major subject areas of vocational education.

Sales price per copy \$4.00. Order from National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C.

**THE OXFORD UNIVERSITY PRESS** will publish The Oxford Music Bulletin three times yearly beginning in October 1959. Each Bulletin will contain information about the music books published during that period. Copies of the Bulletin can be obtained free of charge by writing to The Oxford University Press, 417 Fifth Avenue, New York 16, N.Y.

**RECORDED BOOK.** "Fifty Years with Music" by Sigmund Spaeth and published by Fleet Publishing Corporation is being released in a recorded version for the blind.

**SPECIAL ISSUE.** The special 20-page fall issue of the Conn Chord is now available. There is in this issue a most interesting article explaining the scientific experiments and research conducted by the Conn Corporation as well as a question and answer page about acoustics.

**THE CANADIAN MUSIC JOURNAL.** The autumn number of the Canadian Music Journal contains comments in retrospect of the Stratford Music Season 1959, the Saskatchewan Summer Festival of Music 1959, and the Vancouver International Festival 1959. There are numerous reviews of new music, records and books. Visitors to Canada next summer may be interested in writing for information about Canadian summer music programs to the Canadian Music Council, Royal Conservatory of Music, University of Toronto, 135 College Street, Toronto 2B, Canada.

**SONG BOOK.** "Sing Together Children" published at 30¢ by the Pennsylvania State University Music Education Department is now available for distribution. "Sing Together Children" contains approximately 100 folk songs appropriate for teaching young children to sing.

**BANDWAGON.** The fall issue of Bandwagon, the magazine of H. & A. Selmer, Inc., contains a great variety of useful information for bandmasters. The lead article of this fall issue of Bandwagon is entitled "Not Listening to Music" by the distinguished English novelist, E. M. Forster.

**THE RECORDER.** The Journal office has just received a copy of the Volume II, Number 1 issue of "The Recorder," the official publication of the Ontario Music Educators' Association. Congratulations to Mr. Lloyd Bradshaw, the editor of "The Recorder." Canada can well be proud of such a fine magazine.

"STUDIES IN ART EDUCATION" is the title of a new publication of the National Art Education Association. To be published semi-annually, "Studies in Art Education" is a journal of issues and research particularly valuable to professors of art, art education and researchers in education among others. This publication may be ordered from the National Art Education Association, NEA, 1201 Sixteenth Street, Northwest, Washington 6, D.C., for \$1.75 a single copy or \$3.00 subscription.

**NATIONAL EDUCATION ASSOCIATION.** "Interaction in Learning: Implications for Television" has been published by the National Education Association as a report of the NEA Television Seminar on Interaction in Learning: Implications for Television held at the NEA headquarters office January 31 to February 3, 1959. This illustrated publication is available for \$1.00 at the NEA headquarters office, 1201 Sixteenth Street, N.W., Washington 6, D.C.

**THE LIBRARY OF CONGRESS** has published a report entitled "Preservation and Storage of Sound Recordings, a Study Supported by a Grant from the Rockefeller Foundation" by A. G. Pickett and M. M. Lemco. The purpose of this study was to investigate the causes and remedies for deterioration of stored sound recordings and to discover what conditions afford the maximum protection against such destructive processes. The report sets forth the best ways found to store phonograph discs and magnetic tapes on library shelves, and includes a recommendation for further work in this field. Copies of this study are available for 45¢ at the U.S. Government Printing Office in Washington, D.C.

**CALENDAR OF MUSICAL ACTIVITIES.** Music educators who travel a great deal will be interested in the second annual "Calendar of Musical Activities in the United States of America," published by the President's Music Committee. This calendar lists alphabetically by state and city and chronologically within each city the musical events taking place between September 1 and May 31, 1959-60. This publication is available at the headquarters office, 734 Jackson Place, N.W., Washington, D.C., for the price of \$1.00.

**FILM CATALOG.** The 1960 Educational Motion Picture Catalog, a 664 page index listing 6,000 educational films for all levels, has been published by Indiana University's Audio-Visual Center. This catalog replaces the one issued in 1956 and the three supplements following. During the next three years subject-matter and grade-level indices will be published. The catalog is available on a rental basis at the Circulation Department of the Audio-Visual Center of Indiana University in Bloomington, Indiana.

**JAZZ FOR JUNIORS.** Nina Collier, executive director of Arts and Audiences, Inc., and contributor to the Music Educators Journal, has produced another of her audio-visual aids to music education—this time in the area of jazz music. The Collier plan is to take musicians into the midst of school children for a combination concert and question and answer period. "Jazz For Juniors" is an LP recording released by Roulette (Birdland Series R52025) from a taped high-school classroom lesson presented by Dwiki Mitchell, pianist, and Willie Ruff, who plays both bass and French horn. These two trained musicians play real progressive jazz for the students, not a watered-down variety for the occasion. Willie Ruff provides comments and answers to the questions of the class which sound slightly "rigged," despite the record jacket's claim to the contrary. This is "Worth Looking Into" as an aid to helping young people become more intelligent listeners to the music of their own time.

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♦ **CARYL ALEXANDER**, past president of the Wyoming Music Educators Association and former editor of the WMEA News, has moved from Lander to 2131 Essex, Casper, Wyoming. **Lester Roberts** is the new editor.

♦ **ED ADAMS** has been appointed the Western Sales Manager of the Sam Fox Publishing Company with the office in Chicago.

♦ **PHILIP BAKER**, president of the Texas Music Educators Association, has moved from Katy to 1305 West Evans Drive, Lufkin, Texas.

♦ **LEONARD BORLAUG**, formerly editor of the North Dakota Music Educators Association Newsletter, has moved to Kimball, Minnesota.

♦ **ROSS LEE FINNY** has taken a leave of absence from the University of Michigan to accept an appointment as composer in residence at the American Academy in Rome.

♦ **REGINALD KELL** has been appointed executive director of the Woodwind Division of C. Bruno and Son, Inc., distributors of Boosey and Hawkes woodwinds. Mr. Kell will organize and conduct woodwind clinics, direct woodwind educational activities as well as write articles for the Bruno Newsletter.

♦ **EARL V. MOORE** of the School of Music of the University of Michigan in Ann Arbor plans to retire in June, it was announced at a Michigan Music Teachers Association banquet held in his honor. Dean Moore was Director of the School of Music from 1923 to 1940 when he became Dean.

♦ **RUDY MUCK**, prominent for his research and manufacture of brass instrument mouthpieces, passed away on October 1.

♦ **MELBERN NIXON**, NIMAC Band Chairman for the MENC Southwestern Division, has moved from Hobbs, New Mexico, to 815 No. Tenth, Durant, Oklahoma.

♦ **FRANK M. RIZZUTO** of Monessen, Pennsylvania, and an MENC member since 1935, died on November 17, 1959.

♦ **GORDON TERWILLIGER**, professor and Head of the Piano Department at the University of Wichita, has been named to head the Graduate Music Program at that institution, succeeding Robert Buggert, who recently accepted the post of head of the Music Department at the University of Oklahoma.

♦ **RICHARD M. WEBSTER** has been appointed instructor of clarinet at Bowling Green State University in Bowling Green, Ohio.

♦ **INA SNYDER** who recently retired as head of the choral department at Jenkins Music Co. at Kansas City after 23 years of service, died November 26, 1959.



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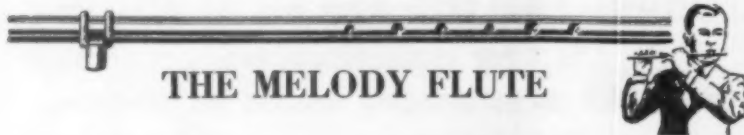


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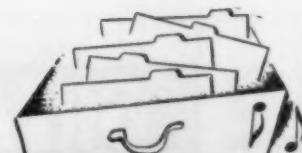
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# The General Music Program

KARL D. ERNST

President of the Music Educators National Conference

GENERAL MUSIC COURSES mean many things to many people. Among music educators there is considerable divergence of opinion as to what constitutes—or what should constitute—a good general music program. Perhaps it is the terminology which has led to the confusion. Perhaps it is the implication of all-inclusiveness in the term “general music” which has contributed to the lack of specificity in terms of definitions of general music courses.

While there has been need for a sharp look at the general music course for a long time, this need is urgent at the present time as music educators take their places at council tables, where evaluation of and planning for the total curriculum are taking place.

WHERE is the general music course being taught most successfully? In the sense that general music involves a variety of musical experiences for all members of the student body, one answer might be that it is in the elementary school that the general music course is taught most successfully. Although general music is referred to most frequently in connection with junior and senior high school music courses, many music educators would maintain that the elementary schools have come much closer to discharging their responsibilities to all of the students than have the secondary schools. There are a number of reasons why this may have come about:

(1) *At the inception of general music courses, there was little in the way of experience on which to draw in planning a course which was to have no prerequisites and which took all music as its province. With the passing of the required high school singing classes, a void was left that could not be filled by borrowing from another time or culture, since contemporary American secondary schools are unique in their structure and objectives.*

(2) *Music educators who preferred to teach in secondary rather than elementary schools were frequently much more concerned with the development of performing groups than they were with basic education in music for the entire student body. Leadership and originality were seldom applied to the problem of general music in the secondary school.*

(3) *It is said that school administrators, although anxious to have the entire student body acquire basic education in music, have not always treated the general music classes with the same favor that they have bestowed on popular bands and choirs. There are two sides to this coin, however. What has frequently been taught in the name of general music may have something to do with this situation.*

DESPITE these differences of opinion, as well as the lack of definitive information regarding general music courses, the years which have seen the development of the junior high school and the comprehensive senior high school have also provided considerable experience in the

area of general music. In many schools, programs of real excellence have been developed. It is now time to examine the whole area of general music to determine how this established concept can better serve the goals of music education and to determine the place of music as an accepted part of the academic curriculum.

At the 1959 Interim Meeting of the presidents of the Federated State Associations and the Board of Directors of the Music Educators National Conference there was considerable discussion pertaining to the general music program—its purpose, content, importance. Among the points raised in the discussion were the following:

(1) Some basic questions concerning the validity of the general music course have been answered over a long period. However, music educators—all of them, whether they are primarily concerned with music in elementary education or primarily engaged in the development of performing groups—are obliged to know how to defend the validity of the general music course. Equally important, they are obliged to be convinced themselves of its basic importance as the platform for the entire music education program.

(2) Related to the first point, yet vital as a principal point in itself, is the fact that the general music course must be considered by music educators and administrators alike with the dignity accorded other academic subjects.

(3) The general music course will have academic status and recognition to the extent that the course content is substantial, is well defined, is challenging and demanding.

(4) The general music course will meet the above requirements, and, in time, take its rightful place with other academic courses as teachers are specifically prepared to offer such courses. Then will fade the all too popular concept that anyone can teach general music, or that no special preparation is required to offer a basic course in music to all students in a school.

It is frequently mentioned that very soon teacher training institutions will offer some special training in the general music course for all students. To quote from the official report of the 1959 Interim Meeting, “The training of music educators in colleges and universities should include more and better education regarding the status of general music as a part of education and in providing skills necessary for successful teaching of general music.”

(5) The Music Educators National Conference, its Federated State Units, and Auxiliaries and Associated Organizations should take steps immediately to insure more serious attitudes so far as general music classes are concerned.

(6) The forthcoming meeting of the Music Educators National Conference in Atlantic City in 1960 should include several sessions devoted to the subject of general music. In this connection it can be reported that at the forthcoming meeting in Atlantic City there will be three special sessions devoted to demonstrations and lectures on the subject of general music as it is taught in other countries. The purpose of these programs is to provide music educators in the United States with an opportunity to exchange viewpoints with music educators from other countries on this important subject which is common to all countries despite differences among countries as to educational concepts and organization.

IT WAS continually stressed at the 1959 Interim Meeting that it is of primary importance that the professional organization of music education—the MENC and all of its federated, affiliated auxiliary and associated organizations—should take the necessary steps to insure the status of general music as a fundamental of the entire music education program. It was also the consensus during

the general discussion period that ways and means should be found by all responsible Music Educators National Conference officers—national, division, and state—to prepare and disseminate information regarding successful general music programs now in operation.

It was suggested that an inquiry on this subject might be prepared and included in the MUSIC EDUCATORS JOURNAL, with a request that the readers forward reports, properly documented, to the headquarters office for subsequent collation by specially designated committees.

The following inquiry has been prepared, therefore, to give members of the MENC an opportunity to pro-

vide much needed information on the subject of the general music course as it is taught in schools throughout the United States. It will be especially appreciated if this information can be supplied promptly to the MENC headquarters office, 1201 Sixteenth Street Northwest, Washington 6, D.C. Forms like the condensation shown here, with ample writing space, will be mailed on request.

[Note to the reader: Music educators and others who are interested are requested to discuss this entire matter with teachers who are active participants in general music class programs, urging them to complete inquiry reports as soon as possible. Quantities of the questionnaire forms will be supplied by the headquarters office.—K.D.E.]

## —GENERAL MUSIC PROGRAM REPORT—

Name of School (City or County) \_\_\_\_\_

Address (City and State) \_\_\_\_\_

If the respondent has charge of a general music program which is prevalent throughout an entire city or county, indicate above to this effect as explanatory introduction to data supplied below.

At what grade level are General Music Courses offered? Indicate whether required (R) or elective (E):  
       \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10 \_\_\_\_\_ 11 \_\_\_\_\_ 12

If the General Music Course is elective, approximately what percentage of the eligible students enroll in it? \_\_\_\_\_

Point of the above inquiry: How many of ALL those passing through secondary schools enroll, NOT how many are enrolled during the current semester.

If the General Music Course is required, is there any feeling of resentment on the part of the students?  
       \_\_\_\_\_ none \_\_\_\_\_ little \_\_\_\_\_ some \_\_\_\_\_ considerable

How often do such classes meet:

Number of periods each week \_\_\_\_\_

Number of minutes per week \_\_\_\_\_

At those grade levels where music is required, is it mandatory that all students enroll in General Music Courses, or are those with special music interests excused?

\_\_\_\_\_ All students must take General Music.

\_\_\_\_\_ Students may substitute instruction in instrumental music (band, orchestra, ensemble).

\_\_\_\_\_ Students may substitute instruction in vocal music (chorus, glee club, ensemble).

\_\_\_\_\_ Students may substitute art.

\_\_\_\_\_ Students may substitute other courses, such as \_\_\_\_\_

Indicate in percent, the approximate amount of time spent during the General Music course in the following

\_\_\_\_\_ Recreational singing (primarily in unison).

\_\_\_\_\_ Other singing activities (involving reading and part singing).

\_\_\_\_\_ Theory (notation, terminology, etc.).

\_\_\_\_\_ Listening (study of music periods, styles, forms and related activities).

\_\_\_\_\_ Current events (reports, discussion, and notebooks).

\_\_\_\_\_ Films, radio or television.

\_\_\_\_\_ Instrumental activities (use of tone bells, ukulele, recorder or other simple instruments).

\_\_\_\_\_ Assigned reading (composer biography, music history).

\_\_\_\_\_ Other \_\_\_\_\_

(100% total)

List any basic text materials which are in use. \_\_\_\_\_

How are home assignments comparable in time to assignments in academic subjects, same grade level?  
       level? \_\_\_\_\_ less \_\_\_\_\_ about the same \_\_\_\_\_ more \_\_\_\_\_ none given

List any schools, names of teachers and addresses with which you are familiar that are doing what you consider to be outstanding work in General Music Courses. \_\_\_\_\_

Special Note: Members are urged to accompany the inquiry with an additional communication which will give information concerning special techniques or approaches which (1) have been successful in a General Music Program, (2) have not been successful in a General Music Program.

# FREUNDSCHAFT DURCH MUSIK

Max T. Krone

The quality of friendship, like the quality of mercy, is not strained. The hand extended in friendship holds no alms, and asks for nothing in return. Voices raised in friendly song need no interpreter—they speak a common tongue, the language of friendship through music. —M.T.K.

THE OVERWHELMING success of the Moiseyev Folk Ballet in America, and of Leonard Bernstein and the New York Philharmonic in Russia, in creating warmth and friendship for themselves, and incidentally for the people they represent, came as no great surprise to dancers, artists, musicians and teachers of the arts. Only those who are strangers to the arts and especially to the art of the "concord of sweet sounds" could be puzzled.

But we shall have touched only the surface of the possibilities in music and the arts for furthering better human relationships if we stop at the performer-audience relationship. Gottlieb von Hippel, an eighteenth century German poet, sensed the even greater potentialities in the joint participation of peoples in music when he wrote:

*Sprich, und du bist mein Mitmensch,*

(Speak, and you are my fellowman,)

*Singe, und wir sind Brüder und Schwestern.*

(Sing, and we are brothers and sisters.)

How true this is was dramatized for us this past year when we had the pleasure of working with German state and city officials, school administrators, music teachers,

The author is professor of music education at the University of Southern California and president of the Idyllwild Arts Foundation, Idyllwild, Calif.

and students, on a series of German-American High School Music Festival concerts in Mannheim, Karlsruhe, Munich and Nuremberg which had as their theme, *Freundschaft durch Musik*.

The U. S. Army operates 117 schools for the children of American personnel in Europe (Germany, France, Italy) and North Africa. Sixteen of these are high schools, varying in size from 150 to 2000 students. Each of these schools has a chorus, and most of them a band. My position as coordinator of music for all of the 117 schools in 1958-59 gave a wonderful opportunity to meet the administrators and music teachers in the German schools in the cities where our schools are located. We found them friendly and most cooperative, and very much interested in joining with us for spring festival concerts in which we would sing and play for and with each other. The city officials were so interested that they made their best music halls available for the concerts. And at Nuremberg, for the final and climaxing concert, the city council donated the services of their fine symphony and opera orchestra and its general music director, Eric Riede. The 175-voice American chorus at Nuremberg was an All-USAREUR (U.S. Army, Europe) Chorus with students chosen from all the American High



German-American Music Festival, Mozart Hall, Mannheim, Germany, May 3, 1959.



Schools in Germany and France. The 175-voice German chorus was from Nuremberg gymnasiums, which correspond roughly to our American high schools plus grades 13 and 14.

THE PATTERN worked out for the choral part of the Nuremberg concert was adopted for the others and will serve to illustrate them all. In discussing the program with Herr Waldemar Klink, director of the Singschule in the Nuremberg schools, we decided that each chorus—American and German—would do one group of its own choosing. Then each chorus would sing a group of folk-songs from the heritage of the other country, especially arranged for the concert and sung in the original language. This proved to be especially interesting both to Americans and Germans in the audience, who were delighted to hear their own songs and to understand the words. And the students, of course, were proud of their achievement, and felt closer to each other because of it.

Since Nuremberg, the twelfth century *Meistersinger*, and Wagner's opera, *Die Meistersinger von Nürnberg*, are so inseparable, we decided to "frame" the whole concert with music from the opera. The city council and the generalintendant of the opera were interested and intrigued by the idea and made the municipal orchestra and the services of its general music director available, as well as the opera house, for the concert. Professor Carl Ebert, generalintendant, of the West Berlin opera made the services of Thomas Stewart, fine American baritone with the Berlin Opera, available, and the Army arranged for him to fly to Nuremberg for the concert, to sing the role of Hans Sachs in the final scene of *Die Meistersinger*, with the combined choruses and orchestra. To complete the American participation in the scene, Northwestern University graduate John Lannon, tenor and Fulbright Scholar studying at the *Hochschule für Musik* at Stuttgart, contributed his services to sing the part of Walter von Stolzing. The Nuremberg Orchestra opened the concert with the *Prelude to Die Meistersinger*, and the second half of the program with the *Dance of the Apprentices*. The final scene of the opera brought the program to a rousing close, with the three hundred fifty voice German-American chorus, soloists and orchestra.

Howard Hanson's *Song of Democracy* was a fitting close for the first half of the program, sung by the American Chorus, with the orchestra. This was the first

European performance of Dr. Hanson's stirring work and it was enthusiastically received. Voice of America taped it and broadcast it with narration in 47 languages. Its impact on the students who sang it was beautifully expressed by Pat Pollack, one of the students from Frankfurt American High School, who wrote of her impressions:

"A vital factor in the success of the 1959 All-USAREUR Chorus Festival was the fact that from the very beginning there was produced a feeling that this was something special, something to be sought after and won by hard work. From the time the festival was announced and the music was passed out, the students who were sincerely interested began to study their music.

"I was proud of everyone concerned—the chorus, the directors, the sponsors, the accompanists—for the equanimity with which every situation was met. Tempers which could easily have become frayed remained remarkably even, and the patience and cooperation displayed by everyone contributed to the general confidence in ourselves. I believe this cooperation existed because everyone was aware, however dimly, of the import of the thing we were attempting.

"Thus it was that when Sunday morning came and we assembled in the rehearsal rooms, we had, in addition to all the usual feelings of nervousness, a supreme confidence and a joy in the



Austrian boys appearing on the Folk Music program of the German Music Educators meeting, held at Salzburg, Austria, April 23, 1959.



Austrian folk musicians at the German Music Educators meeting, Salzburg, Austria, April 23, 1959.

great experience we were creating. We of the chorus tried to communicate this to our directors, and I believe that in some way we succeeded, for we could sense that they, too, had confidence in us.

"There were two main factors which made this festival an unforgettable experience. The first was the place in which we did much of our rehearsing, and in which we gave our final performance.

"The Nuremberg City Opera House is almost beyond description. The magnificent stage, fully 5 stories high; the rows of plush seats rising up into the darkness under the roof; the acoustics which transform the smallest note into a clear, resonant tone; the thrill of singing with a full symphony orchestra which is the difference between a firefly and a rainbow; all these things combined to set the scene and the mood for our performance.

"The second factor was the music itself. No matter what the quality of the chorus, a great deal depends on the selections to be sung. They must suit the place, the occasion, and the audience. I feel that we had a wide and interesting repertoire. There is something about folk music that has a gentling effect on the human spirit. When people hear their own beloved songs sung by singers of another nationality, and sung with sincerity at that, there is naturally an expanding sense of generosity of nature, a flow of warmth which is in a small way an expression of thanks. So it





German-American High School Choral Festival Concert, Opera House, Nuremberg, May 10, 1959.

was with the German folk songs and the two French numbers.\* The Bach *Gloria* is timeless—its beauty transcends national barriers. *I Hear a Voice* is a moving spiritual full of emotion and zeal; this type of American music appeals to Europeans.

"The theme of the festival was Wagner's immortal opera, *Die Meistersinger von Nürnberg*. This opera and the history surrounding it are a part of the rich heritage of Nuremberg.

"I have purposely left till last the part of the festival which meant the most to me, and I feel, to the majority of the Americans present. This memorable thing was our presentation of Howard Hanson's *Song of Democracy*, the poem by Walt Whitman. It gave me an indescribable feeling of pride—in America, in our cultural heritage which is still in its developing stages. There is always an undefinable pride in being the first to do something. In this case it was the première performance of a truly great piece of music on the European continent.

"Despite the prominent and difficult position of America in the world today, her culture has long been regarded by Europeans as rather a thing of second caliber, an immature attempt which could not hope to reach the magnificent heights of its mother-culture. Only in recent years have we begun to come into our own and to receive the recognition that is due the fast-growing civilization of a young, brawling democracy.

"I felt that by presenting this work to the European populace as our 'meisterstueck' for their judgment, we were saying in effect: 'Here is what we are capable of. Here is the breath and pulse of America, a product of the vitality and deep emotion which is sometimes obscured from European eyes by our very exuberance and brash nature. We offer you this as proof of our worth; we are proud to claim it as our own, and we have enough faith in our heritage to submit it to your scrutiny.'

"I believe that our faith was justified. The reaction to our presentation was tremendous."

THE FESTIVAL concerts at Mannheim, Karlsruhe and Munich were "Regional Festivals." The chorus was made up of students from five to six American high schools in the area around these cities. The German chorus came from the gymnasiums in the host cities. A regional band of 100 pieces from the American high schools provided

the instrumental part of the programs. There is only one wind band in all of the German gymnasiums—the one at Tuebingen—so it was not possible to have a German American band. The choral part of the program was similar to the Nuremberg one, but since a symphony orchestra was not available, it was not possible to do the excerpts from *Die Meistersinger* at the regional festivals. In addition to the four German-American festival concerts, a fifth one by an All-USAREUR Band of 125 of the best players in the American high schools was given at Frankfurt.

The German press was very interested in the programs and the cooperative idea, and very kind and complimentary in their reports. The German city and school administrators and music directors were so pleased that they all wanted to repeat the festivals in 1960. Dr. Keidel, *Kulturreferat* (the city official in charge of cultural activities) in Karlsruhe was so delighted that he suggested that French schools be invited to join the German and American schools for the Karlsruhe Festival in 1960, and offered the *Schwarzwald Halle*, their beautiful and largest hall and the municipal symphony orchestra for the program.

In addition to the joint high school concerts, reciprocal concerts by German and American elementary school choruses and orchestras at Christmas and in the spring have become accepted parts of the school calendar in the European cities where there are American schools.

The entire educational program of the U.S. Army Dependents' Education Group which is providing some 55,000 American children an American education in Europe is not only one of the most interesting and exciting educational experiments in history. It is also building, with the farsighted support and encouragement of the Army Command and the administration of the schools, a firm foundation for friendship, through music.

\*Hindemith's chansons, *Since All Is Passing* and *In Winter*.

# The Contemporary Scene in Music Education

*Atlantic City, New Jersey, March 18-22, 1960*

## Some Questions and Answers About the Program

THE NOVEMBER-DECEMBER issue of the MUSIC EDUCATORS JOURNAL included a preview of the program for the 1960 biennial meeting. Members also were mailed individual copies of the Program Digest. The following questions and answers have been prepared for the purpose of providing more specific information concerning the program content.

**What is the situation in music education at the present time and will the program planned for the Atlantic City meeting include consideration of this subject?**

The Special Sessions on The Contemporary Scene in Music Education and the Music Curriculum in the Elementary School, the Secondary School and the College and University are scheduled for two consecutive afternoons and will be devoted to discussions of current issues pertaining to music education at these levels.

Viewpoints to be presented and representatives include music educators in the public schools, representatives of the fields of professional musicians, professional educators and administrators, and liberal arts colleges. Among participants will be: (1) *Music Curriculum in the Elementary School*—Mary Tolbert (Moderator), Second Vice-President, MENC, Ohio State University, Columbus; Frances Andrews, Pennsylvania State University, University Park; Louis G. Wersen, Director of Music Education, Philadelphia Public Schools; Vincent Dodge, President, Department of Elementary School Principals, NEA, Fargo, North Dakota; Rodney Tillman, Director of Elementary Education, Montgomery County (Maryland); Flavis Evenson, Music Department, Los Angeles City Schools; (2) *Music Curriculum in the Secondary School*—Harold C. Youngberg (Moderator), Director of Music Education, Oakland (California) Public Schools; Eleanor Tipton, Assistant Supervisor of Music, Philadelphia Public Schools; Randall Rockhill, Director of Music Education, Renton (Washington) Public Schools; T. Edward Rutter, Superintendent, Radnor Township Schools, Wayne, Pennsylvania; William Lamers, Assistant Superintendent, Milwaukee Public Schools; Robert W. Milton, Director of Music Education, Kansas City (Missouri) Public Schools; (3) *Music Curriculum in the College and University*—Wiley L. Housewright (Moderator), Chairman, Department of Music Education, Florida State University, Tallahassee; Roy Freeburg, Music Department, San Francisco State College; Thomas Gorton, Dean, School of Fine Arts, University of Kansas, Lawrence; Earl Armstrong, Director, National Council for the Accreditation of Teacher Education, Washington, D. C.; Paul Van Bodegraven, Chairman, Department of Music Education, New York University.

At the traditional Conference Breakfast, Stanley Chaple, Director of the School of Music, University of Washington will give the keynote address on the Convention topic, The Contemporary Scene in Music Education.

**What is the relation of the United States music educators with music educators in other countries and how will this be featured in Atlantic City?**

The opening session will be dedicated to the neighbor to the North—Canada. An elementary and a secondary school choir are being sent from Ottawa and Toronto, respectively, for this session.

The general music program in Germany will be reviewed by Egon Kraus, distinguished German music educator and conductor, and Secretary General of the International Society for Music Education. Participants from other countries will include Charlotte MacJannett, President, International Dalcroze Institute, who will give a demonstration on Dalcroze Eurythmics, Vasco Mariz, Cultural Relations Attaché of the Embassy of Brazil, Truda Reich, Inspector of Music, Ministry of Education, Zagreb, Yugoslavia, Rudolf Schoch, Inspector of Music in the Municipal Schools, Zurich, Switzerland and Elizeo M. Pajaro, University of the Philippines, Quezon City, and Chairman, Philippine Music Educators Group, Manila.

A special tribute will be paid to the neighboring countries to the south by the Howard University Choir of Washington, D. C., which will present an evening concert of music by composers of Latin America.

**What about contemporary music and its use in the schools—how do young composers, as well as the more established composers, feel about music education in the schools? And, how do music educators and their students feel about contemporary music?**

The Contemporary Scene in Music Education and Contemporary Music in the Schools will be one of the principal features of the entire meeting. The twelve young composers of the Ford Foundation project of the National Music Council will be in Atlantic City for a series of symposiums. One General Session will feature the project with one of the schools, Hempstead, Long Island, representing the 12 school systems participating in the project. Howard Hanson will speak at this session, and in addition, there will be present the following composers who will participate in the symposiums: Oliver Daniel, Contemporary Music Projects, Broadcast Music, Inc., New York; Vittorio Giannini, Juilliard School of Music; Howard Hanson, Eastman School of Music; Thor Johnson, Northwestern University, Evanston, Illinois; Peter Mennin, Peabody Conservatory of Music, Baltimore, Maryland; Douglas Moore, Columbia University.

The young composers and the school systems where they are in residence for this school year are: Grant Beglarian, Cleveland Heights, Ohio; Emma Lou Diemer, Arlington, Virginia; Arthur R. Frackenpohl, Hempstead, L.I., New York; Arnold Freed, Long Beach, California; Joseph W. Jenkins, Evanston, Illinois; James L. Kurtz, Portland, Oregon; Richard B. Lane, Rochester, New York; Martin S. Mailman, Jacksonville, Florida; Robert S. Muczynski, Oakland, California; Harold Owen, Wichita, Kansas; Robert W. Washburn, Elkhart, Indiana; Michael White, Seattle, Washington.

Further emphasis will be given the contemporary composer by the Philadelphia All-City Chorus and Orchestra which will present a program of contemporary music.

#### **Are there some new and effective rehearsal techniques for conductors of bands, orchestras and choruses?**

Several of the performing band, orchestra and choral groups listed on page 26 will be featured in teaching technique and rehearsal technique sessions. Throughout the five-day period, the specialists seeking practical assistance will find adequate provision has been made for demonstrations as well as performances.

#### **Can some substantial help be given to the music specialists in the schools regarding the organization of in-service education workshops for classroom teachers at the local level?**

Four special sessions have been planned around the subject of Quality Teaching for Musical Growth. These sessions will be specifically planned for music educators who need assistance in the organization of in-service education programs in their own school systems.

The sessions are being planned around the following subjects: (1) Values We Hold for Children; (2) Guiding Children from Musical Meanings to Musical Symbols; (3) Guiding Children to Listening to Music; (4) Clarifying Values in Performance.

#### **What about music repertory and performance?**

Some of the finest performing groups will present a series of concerts in which music of the highest quality will be played and sung. Every effort has been made to maintain a reasonable balance of performing groups—bands, orchestras, choruses, ensembles. The list of performing groups as of the date the *MUSIC EDUCATORS JOURNAL* went to press is on page 26.

#### **Will opportunities be provided to meet the conductors of the All-Eastern Division Chorus and Orchestra?**

A special session is being arranged by the National Interscholastic Music Activities Commission of the MENC at which the conductors of the All-Eastern Chorus and Orchestra will be present for presentation of their viewpoints as well as for questions from the audience. The conductors are: Chorus—Charles Hirt; Orchestra—Stanley Chapple.

#### **What are the special arrangements featuring the exhibits of publications, instruments and other equipment used in music education to be presented by the Music Industry Council of MENC?**

Special features will be made of the Music Industry Council exhibit as an integral part of the program. The exhibits will be open throughout the entire day during the convention (with the exception of Sunday).

However, the new feature for the exhibits in 1960 will be the clearance of special hours in mid-morning and early and late afternoon when no professional meetings are scheduled and delegates can turn their attention to exhibits of publications, instruments and other equipment. The official Student Member Headquarters will be located within the exhibit area, as well as lounges for all other members in attendance.

#### **Is there needed some special consideration on the subject of the Gifted Child?**

Current interest in this important subject has led to the organization of a General Session on Music for the Gifted Child at which a junior high school orchestra will perform. William C. Hartshorn, Supervisor in Charge of Music Education for the Los Angeles City Schools, will be the speaker.

#### **What unique contributions will be made by the National Interscholastic Music Activities Commission of MENC and the MENC associated organizations, the National Association of College Wind and Percussion Instructors, the College Band Directors National Association as well as the American String Teachers Association, the American Choral Directors Association and the National School Orchestra Association?**

The National Interscholastic Music Activities Commission of MENC is responsible for the organization and implementation of the Eastern Division Conference Chorus and Eastern Division Conference Orchestra. Students from schools in the twelve states of the MENC Eastern Division will participate in the Gala Concert at the final evening session.

The National Association of College Wind and Percussion Instructors will present a special Sunday noon concert.

The College Band Directors National Association will be responsible for the organization of a special session on Intonation.

The American String Teachers Association is responsible for five string sessions at the 1960 meeting of MENC. ASTA is functioning as the String Committee of MENC for these occasions. The sessions will deal with specific demonstrations on improving the performance of string sections of the orchestra, orchestra rehearsal techniques and string instruction in other countries.

The American Choral Directors Association will hold their annual meeting on March 16 and 17 in Atlantic City and have scheduled a series of two-day meetings dealing with all aspects of problems pertinent to choral conducting—school, community, church.

The National School Orchestra Association will sponsor business meetings of the Association during the meeting in Atlantic City.

#### **What are specific subjects to be covered in Junior and Senior High School sessions? Will there be demonstrations at these levels?**

Junior high school session topics and demonstrations include: (1) Problems of the Boy's Changing Voice; (2) Listening in the General Music Program; (3) Fostering Music Reading in the General Music Program; (4) The Recorders.

Senior high school session topics and demonstrations include: (1) Techniques in Training the High School Band; (2) Improving Parental Understanding of the Complete Music Program; (3) Choral Materials and Sight Reading Techniques; (4) Demonstration of Materials for Band.

#### **What will be the nature of the sessions on Music in Higher Education?**

Higher Education sessions will be devoted to: (1) Relationship of Higher Education to Patterns of American Musical Culture; (2) A Decade of Teaching the Literature and Materials of Music. It is hoped that, at these two meetings and at the special curriculum symposium on higher education and the session devoted to general music in higher education, the critical current and pertinent issues affecting and challenging music educators in colleges and universities will be brought up for discussion.

TURN THE PAGE



What are the principal highlights of sessions dealing with Audio-Visual Aids, General School Administration, Piano Instruction, Exceptional Children, Copyright Law, Music in the Churches, Accreditation, Music Buildings, Rooms and Equipment, Supervision in Cities of Varying Populations?

Audio-Visual Aids sessions will feature film showings, record listening techniques, new record series, television techniques and developments pertaining to music education, film strips.

General school administration—problems, developments, opportunities, relationships—as they pertain to music educators, school administrators and general supervisors will be dealt with by music educators and outstanding school administrators.

At the meetings dealing with supervision in cities of varying populations, three special meetings will include practical opportunity for exchange of viewpoints and information of the following: (1) Supervision of Music in Cities over 100,000 Population; (2) Supervision of Music in Cities Between 50,000 and 100,000 Population; (3) Supervision of Music in Cities Under 50,000 Population.

Piano instruction sessions will include topics and demonstrations as follows: (1) The Private Piano Teacher and His Relationship to the Public Schools; (2) The Piano and Jazz in American Music Today; (3) Improvisation as an Important Part of Piano Teaching; (4) Concert of Contemporary Piano Music.

Music for Exceptional Children session will cover the following subjects: (1) Physically Handicapped Children; (2) Mentally Retarded Children; (3) Emotionally Disturbed Children; (4) The Necessity of Aesthetic Experience for Normalcy.

Copyright Law will be the subject of a meeting in which will participate officials of the U.S. Copyright Office, American Society for Composers, Authors and Publishers, Broadcast Music, Inc., and the Music Publishers Protective Association.

Music in the Churches will be featured in two sessions with concerts, discussions and audience participation on the following topics: (1) Organizing and Maintaining Youth Choir Programs; (2) Training Choir Leaders; (3) Organizing and Maintaining Amateur Adult Church Choirs; (4) Choral and Tone Techniques; (5) Audience Reading of Standard Anthems; (6) Audience Reading of Contemporary Anthems.

Accreditation will be the subject of a meeting of particular interest and significance to music educators concerned with the preparation of music teachers for the schools. The relationship of MENC to the National Council for the Accreditation of Teacher Education and the National Association of Schools of Music will be discussed at this meeting.

Music Buildings, Rooms and Equipment session will emphasize the subject of Planning the Secondary School Music Facilities.

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The Convention Headquarters will be at Convention Hall. Meetings of the State Presidents National Assembly and other official groups will be at the Traymore Hotel. For further information concerning the program, members are requested to write to the MENC headquarters office, 1201 Sixteenth Street, N.W., Washington 6, D.C.

## PERFORMING GROUPS AT ATLANTIC CITY

All-Eastern Division Chorus  
All-Eastern Division Orchestra  
Antient Concerts, Pittsburgh, Pa.  
Bay Shore (N.Y.) Elementary School Violin Ensemble  
Bay Shore (N.Y.) High School String Orchestra  
Calhoun High School Band, Merrick, New York  
Central Junior High School, Atlantic City, N.J.  
City of Ottawa (Canada), Elementary School Choir  
Cleveland (Ohio) Schoolmasters String Quartet  
Columbus Boychoir, Princeton, New Jersey  
Delaware All-State Band  
Duquesne University Brass Ensemble, Pittsburgh, Pa.  
Eastman Wind Ensemble, Rochester, N.Y.  
Franklin Street School, Hempstead, N.Y.  
Greenwich (Conn.) High School Chorus  
Haverford Junior High School Orchestra,  
Havertown, Pa.  
Hempstead (N.Y.) High School Choir and Orchestra  
Howard University Choir, Washington, D.C.  
Indiana University Baroque Chamber Players,  
Bloomington, Ind.

Ithaca (N.Y.) College Concert Band  
Lawrence Park Institute Collegiate Choir, Toronto,  
Canada  
Lincoln (Nebr.) Boys Choir  
Manhattan School of Music Percussion Ensemble and  
Woodwind Quintet, New York City  
Marshall College Brass Quintet, Huntington, W. Va.  
Maury High School Band, Norfolk, Va.  
New Jersey All-State Band, Chorus and Orchestra  
Oberlin (Ohio) College Woodwind Ensemble  
Philadelphia All-City Orchestra and Chorus  
Pilgrim Fellowship Choir of the Congregational Church,  
Manhasset, N.Y.  
Princeton (N.J.) High School Choir  
Princeton (N.J.) High School Orchestra  
Southern Baptist Seminary Concert Choir,  
Louisville, Ky.  
Teaneck (N.J.) High School Band  
Washington-Lee High School Madrigal Singers,  
Arlington, Va.  
Wichita (Kans.) Youth Symphony



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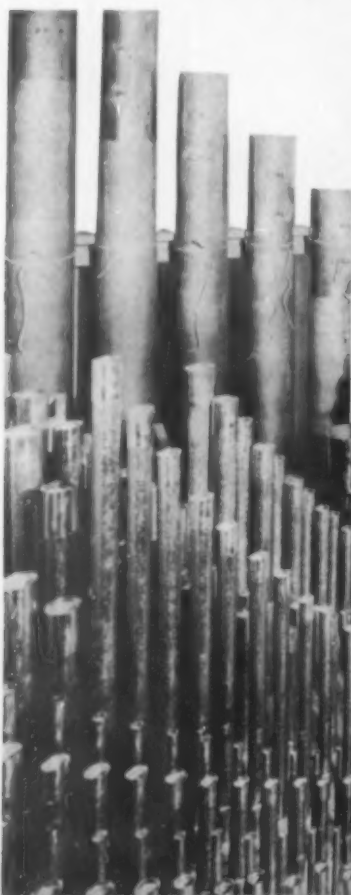
# Selmer

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**T**HE LARGEST ORGAN in the world is in Convention Hall at Atlantic City, scene of the biennial convention of the Music Educators National Conference. The chance to see and hear this mammoth instrument is another of the attractions of this year's meeting.

Although the pictures on these pages help one to understand the size and complexity of this organ, the facts about it remain staggering. For example, there are two consoles the larger of which has 1477 stop controls, 1250 stop tablets and 933 speaking stops. There are 220 combination pistons and cancels. It is the only console in history to have seven manuals. The wiring in the connections between the pipes and this console could circle the earth five and one-half times at the equator. The "smaller" console with 678 stop tablets and 152 pistons can be moved about the huge auditorium.

**I**T TAKES eight large rooms to house the over thirty-three thousand speaking pipes in the organ and another twelve rooms to accommodate the electrical and mechanical devices. Wind for the pipes is supplied by eight motors with a combined output of 395 horsepower.



## The Atlantic City Municipal Organ



These motors can supply 36,400 cubic feet of air per minute at anywhere from 3½-inch to 100-inch wind pressure.

The organ includes the following departments: pedal organ, great, grand great, solo, woodwind, great ancillary, swell, choir, unenclosed choir, grand choir, swell ancillary, brass chorus, fanfare, echo, three distinct string organs, four gallery organs and a percussion division.

The total number of speaking pipes is 33,112, and range from the

64-foot low C of the diaphone profunda stop to a pipe whose speaking length is about ¼ inch. Where most organs have no, or at the most one, 32-foot stop, the Convention Hall organ has ten such stops in addition to the 64-foot diaphone profunda. Incidentally, the low C mentioned above is the largest organ pipe in the world. Made of Oregon fir three inches thick, the pipe tapers from a 10-inch square at its base to a 36-inch square at the top.

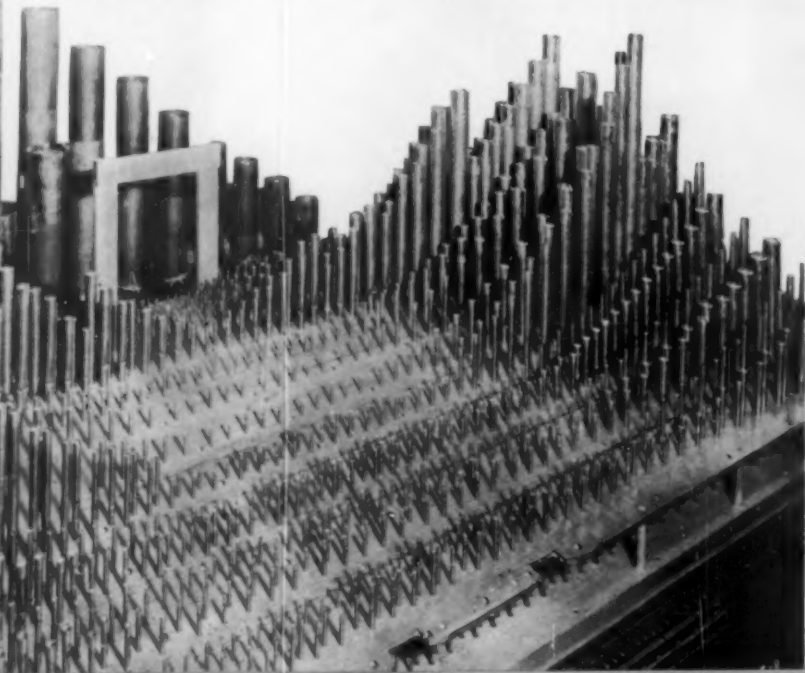
This tremendous instrument, which must make itself heard throughout a room capable of seating 41,000 people, was designed by Emerson L. Richards of Atlantic City. Richards is a lawyer, deputy attorney general of the state of New Jersey and for several months in 1933 served as acting governor. The organ required four years to complete, many of the large pipes having been built right in Convention Hall by Midmer-Losh, Inc., organ builders of Merrick, Long Island. Estimated to have cost nearly half a million dollars to build thirty years ago, it probably would require twice that amount to replace it today.

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**Cover:** Closeup of the console of the organ shows the seven manuals and the unusual range of the great and the grand choir both of which encompass seven octaves. The swell manual has six octaves while the upper four keyboards extend the normal five octaves.

**Above:** Part of the nervous system of the monster.

**Below:** The interior view gives some idea of the variety of pipes employed in only one section of the organ.



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An exciting "mezzo" voice for the brass section of the band. Full, round, and deep-throated, the flügel horn adds rich and bold tonal color and finer brass choir balance—surely intriguing to the forward-looking band director.

Built in the Olds tradition of fine craftsmanship—this bridge from cornet and trumpet voicing to the tone of the lower brasses supplies a recognized need in our band instrumentation. And where special parts are not available the flügel horn doubles and reinforces any of the cornet parts.

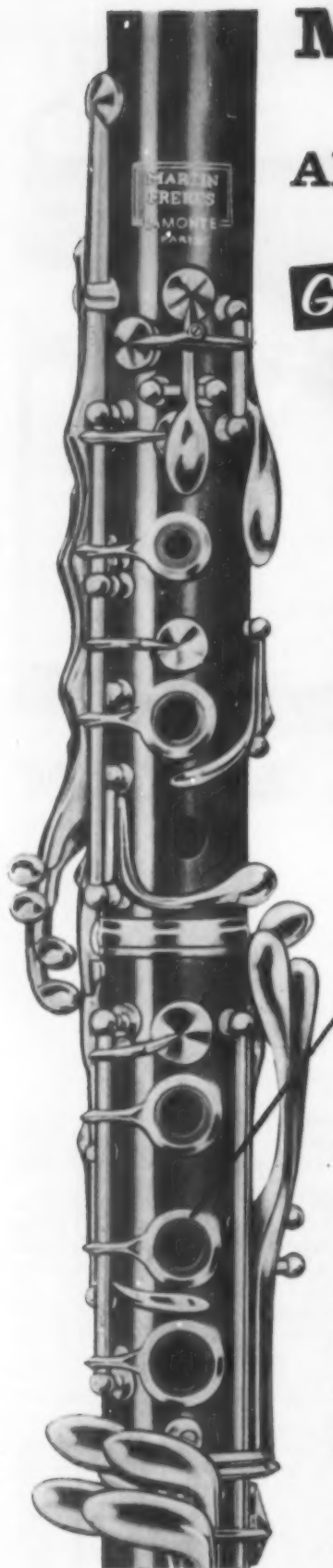
With its characteristic large bore, long valves, and sweeping curves the Olds flügel horn amplifies and enhances the traditional mellowness and sonority of this instrument. Feather-light, it allows fatigue-free performance and fast, alert response. You'll enjoy the sound of the Olds flügel horn—a truly important addition to the Olds line of custom-crafted band instruments.

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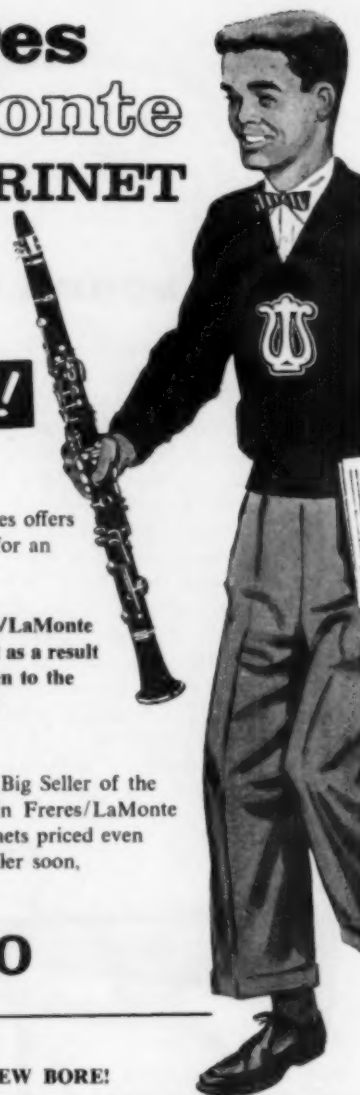
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# Lecture Series for Young Listeners

Jean Calvert Scott

FIVE DIFFERENT clarinets played by one artist to perform a single composition? What are the names of these clarinets and how high and how low can each of them be played? What is a suite? Where did the dances in this suite originate? These were a few of the questions in the minds of the children when the next scheduled lecture series event in the school was announced. Don McCathren, clarinetist, was to perform Alfred Reed's "Five Dances for Five Clarinets." This suite is composed of a "Hoe-Down," "Sarabande," "Guaracha," "Afro" and "Hora," played on the E-flat soprano clarinet, alto clarinet, bass clarinet, contra-alto clarinet and B-flat soprano clarinet, respectively. The children were particularly interested in the fact that Mr. Reed was a young, contemporary composer living in New York City, and also in the fact that the suite is sometimes jokingly called the "Rich Man's Suite" because it takes \$2500 worth of clarinets to perform.

It was decided to have Mr. McCathren play for the children in small groups so there would be more opportunity for them to listen in an informal atmosphere and to engage in a free question period at the end of each performance. This proved to be highly successful and was a fine extension of an earlier study unit undertaken in the general music classes on families of instruments in the symphony orchestra. The ever-expanding possibilities for the single-reed instruments of the woodwind family, plus new members of the family, were capably demonstrated. "Imagine," commented one fourth-grader, "that contra-alto clarinet can play lower than any other wind instrument, and almost as low as the piano!" One period during the day of Mr. McCathren's visit was set aside for him to have an informal workshop with young clarinet students studying in the instrumental program of the school. It is beneficial to give young musicians an opportunity to work with a specialist.

SEVERAL months earlier the children had shared another stimulating and exciting experience under the auspices of this same elementary lecture series program. The Columbus Boychoir arrived early one morning to perform for the entire school in the large auditorium. Their program included selections by Randall Thompson, G. P. Palestrina, Franz Liszt, some spirituals and early American folk songs. The program was concluded with a rendition of the Mozart opera, "Bastien and Bastienne." This program had great significance for the students in the upper grades of the elementary school. They had just finished a comprehensive study of famous composers. In addition, some classes were studying American life and westward expansion in their social studies and were particularly interested in the stories behind the folk songs. Here, too, even though the choir had performed to a large audience, an intimate contact was achieved with the students. Room mothers had arranged for many children to be hosts at lunch in their homes for the choir boys. And these boys, who have traveled a great deal and live a life of music, had much to share with local families.

The hosts, in turn, had much to share with their respective classes on returning to school in the afternoon.

Such experiences as these illustrate how a lecture series program may be at once educational, entertaining, and stimulating to children, teachers and parents. How did a program such as this get started? The change in the pattern of American life has been reflected greatly in the listening habits of its people. For a time there was a mass movement of families from rural areas into the cities. Here, they could have the advantages of better schools and a greater opportunity to absorb the cultural aspects of a concentrated population—good music, drama, art and dance. However, with increased population and overcrowding in many cities, this movement followed a reverse pattern. Young parents wanted their children to grow up without such restricted space limitations. They moved from urban to suburban areas. These parents were instrumental in establishing good schools in these areas. Soon, good lecture series programs designed for adults were helping to fulfill their own desires culturally. Only one thing had been overlooked—the problem of how to expose their children to these same areas, but to reach them on their level. Would this involve trips into nearby cities, or a more complete dependence on television programs?

THROUGH the combined efforts of parents and teachers, this very unique and successful lecture series program has been established as an integral part of the elementary school program in Bronxville, New York. Bronxville is a residential community in Westchester County within reasonable commuting distance of New York City. The elementary school enrollment — kindergarten through grade VI—is 600 pupils. Interestingly enough, some of the more outstanding features on the series have come from parts of the country other than New York, including the Midwest and New England.



The lecture series committee in the school is composed of a representative group of teachers from the primary and elementary grades, the principal, and teachers from such special areas as science, art, music, library and physical education. Two to three parents also serve on this committee. The real success of the program depends on the ability of this committee to scout, preview and plan a well-balanced offering for each year. Much of this planning can be done in advance; however, the final plans are dependents upon the response to the following typical letter which is sent home with each child at the opening of school in the fall:

*Dear Parents,*

As in the past, the Lecture Series Committee of Bronxville will bring to the school artistic professional programs in the fields of music, art, drama and science. These programs can be brought to our school only through the financial help of parents. Each year the generous contributions have made it possible for us to have programs of quality. However, the cost of programs has increased so that the Committee has decided to schedule not over five programs of the highest quality available this year.

Because these programs are part of our school life and are given during the school day every effort is made to secure those of special appeal to the elementary school child. In addition each selection will be made so that it will be of inspirational value to the child in order that maximum learning as well as enjoyment may take place. Parents are welcome to attend the programs when extra seating is available.

Last season's Lecture Series cost was approximately \$1,169.00.

The following education programs were provided:

- Mr. Robert Hermes of the National Audubon Society
- Mr. Geoffrey Wickstead, First Mate of the Mayflower II
- Mr. Sasha Siemel, author and noted hunter of the "tigres"
- Mr. David Kwok, Chinese artist.

Our budget must also provide for miscellaneous items such as transportation, piano tuning, and telephone charges. Based on enrollment during previous years, expenditures have averaged from \$2 to \$3 per child. As these figures indicate, financial help from parents is necessary if our Lecture Series Programs are to continue to be of excellence.

Will you please fill out the attached form and return it with a contribution to your child's teacher sometime during the week of September 22nd to October 2nd.

Please make checks payable to the Bronxville Public School.

Sincerely,  
LECTURE SERIES COMMITTEE

When the returns of this letter have been tallied, along with any previous balance in the fund from the previous year and a sizable contribution from the Parent Teachers Association, more definite plans can be formulated. The larger groups must be scheduled, generally, more in advance than the individual artists. In addition to the four larger features planned in advance for the last year's programs, it was possible to include also: John Browning, pianist; Don McCathren, clarinetist; and Mr. Wizard, the scientist of television fame.

MOST of the features on the program are scheduled for all classes in the school, attendance being at the discretion of the classroom teacher. It was decided this past season, however, that the marionettes would be best suited for primary grade participation and the players performing "Jack the Giant Killer" for elementary viewing. At regular intervals teacher-pupil reaction to programs is polled as a means of planning for the next season.

The committee felt it wise to set up the following check list for committee members in charge of the various programs to insure a smooth-running performance:

1. Send notice to classroom teachers stating time, date and place of program. This should go out 2 weeks before scheduled program.
2. Ask business office to make out check at least two weeks ahead of performance to pay entertainers.
3. Make out notices telling as much about the program as possible and distribute to teachers and children a week in advance.

4. Put reminder notice in teachers' school mail boxes the day before, or early morning of program.

5. Send information home to parents concerning program if necessary.

6. If parents can be invited, see that teachers know.

7. Check on seating arrangements and advise teachers of seating plan the day before the program.

8. Arrange for student announcers, if needed, and see that they are prepared.

9. Check on equipment that might be needed and see that it is in the proper place. (Piano on stage, microphone, etc.)

10. Arrange for necessary lighting through science or visual aids departments.

11. See that performer knows how to get to school or is met—perhaps by a parent.

12. Write a letter of confirmation to performer with a carbon copy for file.

13. Arrange with art department to have one class make posters advertising program and display in the halls.

14. List program on school monthly calendar.

15. Make provision for group singing or recorded music while groups enter and leave performance. Contact music department or visual aids for this.

The carry-over from programs of this nature is evident. The children still remember Marais and Miranda from several years ago and have a good repertoire of the South African Veld Songs, Pete Seeger endeared himself to them, and they can still sing his arrangements of charming American folk songs and retain a knowledge of the way he constructs steel drums. This came in handy several years later when calypso music was studied. Primary grades have carried on many creative activities as a result of the Hopi Indian dancers who also appeared. The Boston Symphony Orchestra ensemble presented a fine introduction to classical music. The children's enthusiasm was evident when Augustus D. Zanzig came to lead them in songs he had arranged and which they had learned earlier from their own music books. John Browning's appearance was a thrill for the children. They were interested in how closely his career parallels that of Van Cliburn.

THE PROPER PREPARATION for these programs is vital. It is comparable to good program notes at a symphony orchestra concert. Establishing good listening habits when young is an important part of the learning process. In Bronxville, the pet term for this is "concert conduct"! The programs for each year are established with the idea in mind of touching all areas of the school curriculum. These presentations help make these areas more meaningful. To have the pupils do the announcing and introducing of the artists is an additional experience. And, more important, when every effort is made to establish a direct contact between performers and children, the inspiration of this brief contact lives with them long in their memories and may be the stepping stone to a new endeavor. This program, of necessity, must be adapted to the peculiarities of the location of the school in which it is established. For every school in the United States can, if it is resourceful, uncover a bountiful supply of talent within the neighboring region. It can be done! In Bronxville, the elementary school children share during the course of one academic year, for two or three dollars each, such an offering as this:

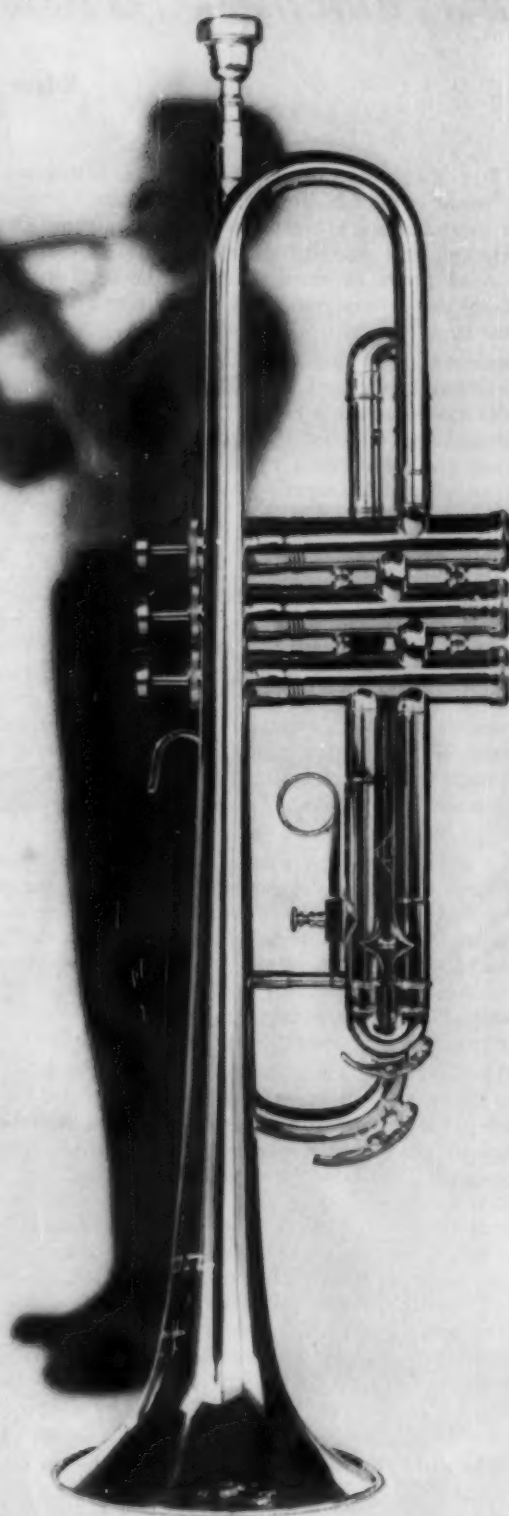
1. Herrick Marionettes.
2. John Browning, pianist.
3. Knickerty Knockerty Players.
4. Columbus Boychoir.
5. Dartmouth Band.
6. Don McCathren, clarinetist.
7. Mr. Wizard, television scientist.

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# Instrumental Music in the Pioneer Days

Edgar B. Gordon

THE PHENOMENAL development of instrumental music in the schools of the United States has by no means been a spontaneous one. It has come about slowly and as a result of the efforts of an enthusiastic, far-seeing group of music teachers ever bent upon increasing the cultural values of music among the youth of the land.

Informal group singing was, in those simpler pioneer days of hayrides, church "sociables," picnics, political and patriotic celebrations, a favorite form of social diversion. The coming each winter of the itinerant "singing school" teacher who conducted a music course chiefly for adults was anticipated as eagerly as was the arrival of the "circuit riding" preacher, for the "singing school" was both a musical and social event of first importance in their lives.

These were the days of the ever popular songs of Stephen Foster and those lovely songs by other composers such as "Juanita," "Long, Long Ago," "When You and I Were Young, Maggie," and "Aunt Dinah's Quilting Party." The singing of such songs by groups around the "Cottage" organ was a familiar sight in many homes. All of this greatly contributed to community life and made possible better singing in the church, the center of community activities.

IN the local school the day usually began with "opening exercises" consisting largely of singing by the children. Thus we have a brief picture of the pioneer social structure into which, ultimately, was to be built our program of school music. While instruction in singing was but a natural outgrowth of the "morning exercise," it is doubtful if it ever occurred to these teachers to offer any form of instrumental instruction in the schools.

The first instrumental organization of the earlier days was the "town band," frequently referred to as the "silver cornet" band. These bands consisted almost entirely of brass instruments, the clarinet being relatively rare at that time. The music arrangers took this lack of reed instruments into account and assigned the "lead" to the cornets. The old French pitch, higher than the one in use today, was employed, because most of these instruments were imported. Many of these continental models had rotary rather than piston valves. The alto and tenor horns were either of the bell-front or bell-up variety. The slide trombone was slow to be accepted. In popular parlance it was called a "slip-horn" while the alto and tenor horns were called "peck-horns." They were assigned the dreary task of playing "ta-ta" to the tuba's "oomph."

The early popularity of the band was due to several reasons: (1) a fair degree of skill upon most of the brass instruments could be acquired in a few months of diligent practice; (2) the local merchants were not slow in discovering the value of summer night outdoor concerts as a stimulus to trade, hence their financial support; (3) the need of a "pep" arousing organization for

political and patriotic occasions; and (4) for the band members, the glamour of wearing uniforms which, in those days, were highly decorative garments.

It should be borne in mind that all of this development was taking place entirely outside of any educational media. Players in these bands were either self-taught or given a start by a fellow band member. It would be a long time before public education assumed any responsibility for this kind of training.

Perhaps the greatest single influence favoring the development of bands were the midwestern tours of some of the professional bands of that day. Cappa, an Italian bandmaster from New York, had a fine concert band which played an engagement of several weeks at an exposition held in Louisville, Kentucky, in 1883. This was probably the first band heard in the Middle West having a large section of reeds, thus establishing a new concept among the bandsmen of this area in regard to band instrumentation. Cappa had as a soloist with his band a world famous cornetist by the name of Liberati. He was a fine artist and included in his repertoire, in addition to the usual run of triple-tongue solos, arias from the Italian operas and art songs which he played with consummate artistry. Cappa's band and Liberati were heard by literally thousands of midwesterners.

Another great band to invade the Middle West was that of the famous Irish bandmaster, Patrick S. Gilmore. In addition to the great music festival he conducted in Boston at which his band accompanied a chorus of ten thousand voices, he added to his fame by frequent tours throughout the country. He had a fine band and he was a great showman. He thrilled his audiences by such stunts as that of having red-shirted men stationed on either side of the stage striking anvils during the performance of Verdi's "Anvil Chorus." In the playing of Tchaikowski's "1812 Overture," he intensified the climax by having cannons fired outside of the Concert Hall. As one of his soloists, he had a French saxophonist by the name of Leferbre. The saxophone was new to the Middle West and Leferbre was a real artist who created a sensation with his playing.

THE professional concert band reached its zenith, however, with the coming of John Philip Sousa, the greatest of them all. A fine musician, an excellent conductor, but above all he was a genius in the composition of thrilling marches for band. In 1893 his band played a long engagement at the World Columbian Exposition in Chicago. Hundreds of members of "town bands" heard these concerts and returned home with the determination to improve upon their band's instrumentation and to introduce to the "home folks" some of those wonderful Sousa marches. Following his Chicago engagement, Sousa toured the country with his band for many years. The effect of the Cappa, Gilmore and Sousa bands upon band development cannot be overestimated.

CONTINUED ON PAGE THIRTY-SEVEN



# CARNEGIE INST. OF TECHNOLOGY

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# Convention Train's a-Comin'



**A**N ENTERPRISING HOOSIER who wants to help his colleagues get to the MENC Atlantic City meeting, and who confesses his desire to help the railroads stay in the passenger business, is organizing a party for the March convention.

Newell H. Long of the Indiana University faculty, and a past North Central Division president, is known to many of his friends as a man with a consuming interest in railroads as well as a devoted MENC member. The happy result of this combination of interests may well be the return to a tradition of long standing. In years past, MENC convention-goers have had great fun traveling together, and on long treks—for instance as to Los Angeles in 1910—have even carried on seminars enroute.

Mr. Long originally planned to arrange a party coach for Indiana music educators but he and his fellow Hoosiers have graciously agreed to extend the opportunity to others along the line of the Pennsylvania railroad.

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Details concerning the service and the advantageous rates as supplied by the Pennsylvania railroad passenger agent are as follows:

In the event the party would number thirty-five or more persons, a special party coach would be provided. Smaller parties would be accommodated in regular coach equipment.

There is no regularly-scheduled through service from Indianapolis to Atlantic City, and travel would be via North Philadelphia as per the following schedules based on service now in effect:

Lv. St. Louis .....	12:50 PM CST
Lv. Indianapolis PRR #30 .....	4:38 PM CST
Lv. Cincinnati .....	6:00 PM EST
Lv. Columbus .....	9:08 PM EST
Ar. North Philadelphia .....	7:47 AM EST
Lv. North Philadelphia PRR #1001 .....	8:30 AM EST
Ar. Atlantic City .....	9:55 AM EST

	PRSL #1022	PRSL #1026
Lv. Atlantic City .....	3:45 PM EST	7:00 PM EST
Ar. North Philadelphia .....	5:05 PM EST	8:15 PM EST
Change trains—same station		

	PRR #31	PRR #3
Lv. North Philadelphia .....	6:12 PM EST	9:17 PM EST
Ar. Indianapolis .....	7:55 AM CST	11:20 AM CST

The following Railroad and Pullman fares between Indianapolis and Atlantic City indicate the savings possible:

<b>Round trip coach</b> .....	\$ 55.55
Group Economy Fare (3 or more adult persons traveling together in each direction) .....	41.67
*25 or more adult Coach Party Fare .....	40.00
Round trip First Class Indianapolis-Philadelphia and coach class Philadelphia-Atlantic City .....	94.65
Family Plan (man and wife) Coach .....	88.20
Family Plan (man and wife) First Class to Philadelphia, coach class Phila.-Atlantic City .....	144.60

For those desiring to use sleeping car service, Pullman charges for type of space occupied is in addition to the rail first class fares shown above.

Roomette—Indianapolis-Phila. (one way) .....	\$13.90
Sgl. bedroom " " " " .....	19.05
Dbl. bedroom " " " " .....	22.00

(\*) 25 or more coach party fare requires that all persons travel together on the going trip. Individual returns are permitted within limit of ticket which under this tariff is eight days. Application must be made for this particular fare.

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Those who are interested in joining this safari should contact Newell H. Long at the School of Music, Indiana University, Bloomington, Indiana by February 15. When writing to him, please indicate whether you are interested in coach or sleeper accommodations. Mr. Long would also like to know the date you would prefer to leave for Atlantic City: (1) Wednesday, March 16, (2) Thursday, March 17, or (3) Friday, March 18.

Final details and instructions for payment will be sent out from Bloomington shortly after the middle of February. Immediate response will come if you write to Mr. Long at the address below.

**NEWELL H. LONG, School of Music c/o Bands, Indiana University, Bloomington, Indiana**

THE STORY of the community orchestra is a very different and less spectacular one. The most essential feature of the orchestra is an adequate string section. Without a properly balanced number of violins, violas, cellos and basses, a real orchestra is impossible. In early days the "fiddle" was about the only member of the string family that was well known. Most "fiddle" players were self-taught and their interest lay in the direction of dance music and "fiddler" contests. Because of the difficulty of learning to play it, the violin was slow to achieve popularity. Very few people outside of the larger cities had ever heard a really fine violinist. Gradually, however, such artists as Ole Bull, Eduard Remenyi, Maud Powell and Camilla Urso began to tour the Middle West and by their playing, formed new concepts of violin performance. Through the inspiration of these artists and as a result of the gradual transition from primitive pioneer conditions, violin teachers began to appear and the serious study of that instrument became possible.

Unfortunately, there seemed to be no standard for determining just what constituted an orchestra. Apparently, any organization that was not a band and which had one or more violin players was considered an orchestra. It sometimes happened that a lone violin player played in competition with two or more cornets, a trombone, a tuba, drums and piano. The mandolin was a popular instrument in those days so it, too, frequently was found in the "orchestra." The clarinet, if one was available, was always a problem. Music written in keys

easiest for the strings required B-flat instruments to play in very difficult keys. The cornets could solve the problem either by using another shank or a slide; the clarinet player, however, either had to make a difficult transposition or use an A clarinet, an instrument that few players possessed. Everything considered, the prospects of having a *real* orchestra were not very promising. There still remained the problem of developing the other instruments of the string family. The double reed instruments were as yet unknown; their parts usually were taken by the saxophones, a wholly inadequate substitute.

Of course, there were occasional exceptions to the above described musical scene. Sometimes, under the leadership of some musically trained citizen, it became possible to rally, in sufficient numbers, the instruments essential for an orchestra. Unlike the band, however, there were few symphony orchestras touring the country that could provide inspiration and standards of performance for musically ambitious community groups.

It must be admitted that the orchestra does not have the same popular community appeal as does the band. There are no uniforms, no parades, no glamour. The music played by the orchestra is of more serious character, requiring a somewhat different type of listener for its enjoyment. Despite this, the orchestra has continued to gain in popular favor until, today, there are literally hundreds of grade, high school and civic orchestral groups throughout the country which are making important contributions to the culture of their communities. The civic orchestras would not have been possible had not instrumental training been introduced in the public schools.

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# Have You Voted?

**F**OR THE FIRST TIME in the history of the Music Educators National Conference all of the members have an opportunity to vote for the national officers. This issue of the MUSIC EDUCATORS JOURNAL is being mailed at about the same time as the membership will be receiving their official ballots. These ballots contain the names of the candidates for office for the 1960-1962 biennium and the proposed change in the Constitution of the Music Educators National Conference providing for the Society for Research in Music Education as an adjunct to the Music Education Research Council.

Information concerning the candidates and the proposed change in the Constitution appeared in the November-December issue of the JOURNAL and is also included in the mailing.

This notice in the official magazine of the Music Educators National Conference is meant to serve as a reminder to members to return their marked ballots at an early date. As such it replaces the hole punched in your colleague's convention badge which in past years served to remind you that it was election day at the biennial meeting. Because a record vote is anticipated and because

opening and recording the votes will be a sizable task for the members of the election committee, early returns will be appreciated. Ballots must be received not later than February 15, 1960.

The following is a review of the candidates for office. For President: Earl E. Beach and Allen P. Britton. For Second Vice President: Robert W. Milton and Alex H. Zimmerman. For three places as members-at-large of the Board of Directors: Howard Hanson, O. M. "Mike" Hartsell, Helen M. Hosmer, Hazel Nohavec Morgan, Delinda Roggensack and Paul Van Bodegraven. For confirmation as members of the Music Education Research Council: Thomas C. Collins, Roderick D. Gordon, Wolfgang Kuhn, Robert W. Marvel, Roger P. Phelps and Homer Ulrich.

+

Members who have not received the election mailing should notify the MENC headquarters office immediately, in order that the materials may be sent to them in time for balloting.

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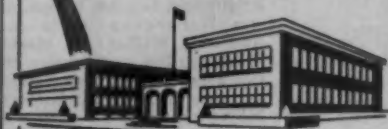
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# The Principal's Role in the Music Program



ORVILLE B. AFTRETH

**T**O parody the current teen-age craze for "rock and roll," we can speak of the "rock and role" of the elementary school principal in the music program.

In order to be an important "rock" in the foundation of an effective music curriculum, the principal has a definite "role" and responsibility. Certain basic concepts, understandings, and attitudes will aid him to become an important foundation stone in the area of music education. Specific procedures and principles will enable the principal to fulfill his proper role as an effective leader in this phase of the school program.

## *The "Rock"*

A successful music program requires a principal who enables the following basic attitudes to become an important part of his life:

- 1) A belief in the value and importance of music;
- 2) A desire to grow in his ability to enjoy, appreciate, and produce music;
- 3) A willingness to vitalize school activities through music.

## *Belief in Music's Importance*

That music offers pleasure, entertainment, beauty, and inspiration is recognized by all educators. In this age when advances in technology and science are increasing at an ever accelerating rate, children and adults need the inspiration of the arts more than at any other time of civilization. Music should be a part of the normal school day for all children.

Orville B. Aftreth is Principal of the Motley Elementary School, Minneapolis, Minnesota.

Howard Hanson, Director of the Eastman School of Music, concluded his address at the Second General Assembly of the NEA in Philadelphia in 1951 with this statement.

We have said often enough that the great purpose of education is the search for truth. With deep humility I would like to make an amendment. The greatest purpose of education is the search for truth and for beauty—and who may say which is more important? For the search for beauty is the search for God.<sup>1</sup>

In addition to the aesthetic value, music has certain less understood functional values. Music is often a means of non-verbal communication. From the lullaby to the dirge, music has spoken for man and to man when words could not.

Research by Dreikurs and Crocker has indicated that neurotic children may be influenced by music because normal defenses to the demands of logic and verbalism are not raised.<sup>2</sup> These researchers have developed the use of music as a means of encouraging children with adjustment problems to communicate verbally. Rapport between teacher and student is obtained in certain instances by the means of a musical experience, an instrumental number, or a song.

The author recalls entering a sixth-grade classroom the first week of school just as the teacher sang out in octaves, "John—nee— Why are you talking now?" John had been the bane of his teachers' existence for years. His teacher had al-

1. Hanson, Howard. "The Arts in an Age of Science." *Music Educators Journal* 44: 23-29, September-October, 1957.

2. Dreikurs, Rudolf, and Crocker, Dorothy. "Music Therapy with Psychotic Children." *Music Therapy, Kansas: National Association for Music Therapy*, p. 61-67, 1957.

ready reminded him verbally, several times that morning, that he had been disturbing the teacher-pupil planning session by his inconsiderate loud talking. What happened? John smiled, the class relaxed, rapport was established, and John's problem improved throughout the year.

"The main purpose of music is not only the response of the child to it but the means whereby a relationship may be strengthened so that the child may draw close and experience again the tender feelings that make life worthwhile."<sup>3</sup> In group psychotherapy, Sommer<sup>4</sup> has shown a statistically significant increase in frequency of interaction when proper background music is played.

The scheduling of the school chorus, orchestra, and instrumental classes as well as daily music periods may be "hair raising" at times when, according to certain staff members, the regular school routine is disturbed. The principal, however, must understand (and aid his staff to do likewise) that an effective music program including all pupils is one of the most valuable areas of the curriculum to develop an appreciation of the beautiful, to learn the skills of working together as a team, and to release tensions.

### *Growth in Ability and Appreciation*

The ability to hear and appreciate music can be developed by training and experience. The Seashore Pitch Discrimination Test as a measure of *achievement* and not musical *aptitude* has been used with good intent but with the result that many have been told and have believed that "they just didn't have it musically." The ability may have been latent and not developed with proper experiences. Berglund and Roby, in a summary of recent studies, conclude that the "ability to hear and sing musical tones of quite small pitch difference can indeed be taught to almost anyone."<sup>5</sup>

3. Gasten, E. Thayer. "Functional Music." *Basic Concepts in Music Education*. Fifty-seventh Yearbook of the National Society for the Study of Education, Part I. p. 3, 292-309.

4. Sommer, Dorothy T. "The Effect of Background Music on Frequency of Interaction in Group Psychotherapy." Unpublished Master's thesis. University of Kansas. 1957.

5. Berglund, Robert D., and Roby, A. Richard. "A Survey of Research on the Problem of Developing and Improving a Sense of Pitch in Singing and Auditory Discrimination." An unpublished study. University of Minnesota Music Department. 1956.

MUSIC EDUCATION FOR CHILDREN is the theme of the December 1959 issue of *The National Elementary Principal*, official magazine of the Department of Elementary School Principals of the National Education Association. Mr. Aftreth's article is one of nine dealing with music education in this special issue. Other authors represented are: A. Verne Wilson, Lula Kilpatrick, Gladys Tipton, Muriel Dawley, Roberta McLaughlin, Oleta A. Benn, Frances A. Andrews, William C. Hartshorn and Jack M. Watson. The cooperative arrangement between the Music Educators National Conference and its neighbor NEA Department enables the MENC to make all of the theme articles available in a separate booklet under the title "Music Education for Elementary School Children". Forty pages and paper cover. \$1.00.

Havighurst's developmental task concept is based on the supposition that successful development of a skill is dependent upon successful past experiences related to this skill.<sup>6</sup> Many principals (and other adults) have developed their musical understanding by the following means:

- Attending concerts and musical programs regularly. (If desired, begin with the "pop" variety and gradually include the "long hair" concerts.)
- Observing the effective teaching of music by classroom teachers and consultants
- Joining an amateur church choir, civic choir, orchestra, band, or "listening club"
- Acquiring a "well-rounded" record library
- Listening to and viewing the select musical programs on radio and television.

### *Vitalizing School Activities*

A willingness to vitalize school activities through music is required of a principal who desires the music program to become alive in the school and community. A few activities which have been used by elementary school principals to add vitality to the music program are:

- Stressing that music from grades K-6 will include doing (physical response to music), singing, listening, creating, and playing
- Arranging monthly or weekly school sings on Friday afternoon
- Organizing through the student council yearly room talent programs followed by an all-school talent program

6. Havighurst, Robert J. *Developmental Tasks and Education*. Chicago: University of Chicago Press. 1948.

- Encouraging school musical organizations and individual pupils to perform frequently during school assemblies
- Utilizing school musical talent to perform frequently for PTA and community functions as a public relations activity and as a means of providing valuable experience for children
- Encouraging music groups within the PTA and throughout the community.

### *The "Role"*

As motion and rhythm is the basis of the "rock and roll" craze of many of our American youth, cooperative planning and action must be the basis of an effective music program in the elementary school. The "role" of the principal in the program of helping teachers may be identified according to the "three B's." (Sorry, not Bach, Beethoven, and Brahms!)

### *Be an Enthusiast*

Build on the strengths of the present program by offering sincere praise to teachers and students. Help each teacher to realize that she has something constructive to offer children in relation to doing, singing, listening, creating, or playing music. Success in these activities is not solely dependent on the teacher's musical ability. Recognize and show an interest in the work being done. Help a teacher to realize that there are no "monotones" or, more accurately, non-singers among his pupils (or that he himself is not a non-singer). Studies by Wyatt,<sup>7</sup> Mursell,<sup>8</sup> Brody,<sup>9</sup> and Cain<sup>10</sup> will be helpful in this respect.

Encourage a love of music by emphasizing musical experiences and musical expression in deference to formal music-reading which may be delayed until possibly third or fourth grade or when pupils have the proper readiness. For teachers and pupils having the appropriate experience and love of music, encourage two- and three-part

singing with careful attention to mechanics at the fifth- and sixth-grade levels.

### *Be an Organizer*

The staff should determine cooperatively the goals of the music curriculum after rigorous study. Then, assess the strengths and weaknesses in light of these goals by the use of observation, tests, and appraisal of the growth of the educational product. The evaluation program should include staff, pupils, and parents. Next steps may include determining the factors contributing to unfavorable growth of pupils and cooperatively developing an improvement program. An evaluation of the above process and the outcomes should also be included. The integration of music with the areas of language arts, social studies, science, physical education, and health, should be studied.

An adequate budget must be established in order that the general needs as well as individual teacher needs for effective materials and equipment may be met. Teacher representation must be considered in establishing and maintaining up-to-date textbook lists as well as supply and equipment lists. Money allotments should be available for committee members to experiment before items are added to regular lists from which each teacher may requisition.

Every classroom should be equipped at a level commensurate with the finest home in the community. The importance of obtaining only the highest quality, yet sturdy, equipment should receive major consideration. Plans should be made to provide AM-FM radios and record players having varying speeds for each room. A good piano should be placed in each kindergarten and in each primary room as desired by the teachers. Pianos should be readily available to all other rooms. Hi-Fi or stereophonic sound equipment, as well as a tape recorder, motion picture sound projector, and a film strip projector should be available in the building. Band and orchestra instruments offered on a nominal rental basis as well as equipment such as tone bells, autoharp, rhythm band instruments, and melody instruments should be available.

These are a few specific suggestions:

- Plan several times a year musical assemblies given by local or other available artists who understand children.

7. Wyatt, Ruth F. "The Improvability of Pitch Discrimination." *Psychological Monographs*. Vol. 58. 1945. p. 5.

8. Mursell, James L. *Principles of Music Education*. New York: The MacMillan Company. 1927. p. 16.

9. Brody, Viola A. "The Emergence of Song." *Music Educator's Journal* 36: 24, Sept.-Oct. 1949.

10. Cain, Noble. *Choral Music and Its Practice*. New York: M. Witmark & Sons. 1932. p. 18.



- Arrange exchange programs once or twice a year with neighboring schools thus giving school musical groups and all students and staff members valuable experience.
- Include the thinking of staff members as much as is feasible in the planning of schedules for school-wide instrumental and vocal groups.

### *Be a Liaison*

#### HEADS AND SHOULDERS

*Sing with motions to the tune of "Mulberry Bush"*

Heads and shoulders and waist  
and toes, (Using both hands)  
Heads and shoulders and waist  
and toes,  
Heads and shoulders and waist  
and toes, (pause)  
Heads and shoulders and waist  
and toes. (very fast)

The above song, a classroom favorite as a "relaxation" song, was given to the writer by one of his second-grade teachers. This song and its effectiveness in reducing tension may be shared with other staff members. No other person than the principal is in more frequent contact with teachers having similar problems and successes. The leader then may transmit the successes of one teacher in order to aid another to solve certain of his problems.

As an example, the use of a song when pupils are going from their seats to a discussion circle for social studies may be suggested to a teacher having a problem of unnecessary noise in changing class activities. When this is done, it is frequently advisable to recognize that the idea or technique was obtained from another staff member. Demonstrations and informal visitations may also be effective means of helping teachers.

The principal is also in an excellent position to make valuable resource people available. The advantage of planning with the staff and music consultant in order to make the specialist of greatest help to the teachers is self-evident. Utilizing a PTA committee to make music resource people in the community available who may contribute effectively to learning has been successful in a number of communities. A building music chairman may be elected among the teachers if the local situation indicates that this is advisable. Help-

ing teachers possessing reservations or fears in regard to teaching music is a real challenge.

The following true illustration may be of interest. A certain first year fourth-grade teacher (let's call her Miss Lownote) could not distinguish in an interval of a third or a fourth which tone was the higher. Needless to say, this same teacher could not sense when tones were being matched as to whether or not "off key" notes were flat or sharp.

"May Miss Jones, the other fourth-grade teacher, teach my music while I teach her science?" she asked the principal. "No, Miss Lownote," replied the principal, "All our teachers teach their own music." What a dilemma! What was she to do? What did she do? She did what many other teachers have done. She permitted her class to sing songs already well known—"America," "America the Beautiful," "Dixie,"—and to review songs from grade three. Student leaders were used to illustrate the singing of a phrase correctly. She attended local and district music workshops. The music consultant was invited to come at times to help by demonstration teaching (Miss Lownote acknowledged her limitations) and by making suggestions during conferences. The principal encouraged her.

What happened? The teacher grew musically with her pupils. Today, after six years, she is doing a creditable job in leading the school chorus. It is important to remind staff members that a number of teachers, who could not discriminate pitch or match tones readily, are now doing very acceptable work in relation to the music program.

### *In Summary*

The elementary school principal is in a key position to help make the music program effective in an aesthetic and functional manner. Fundamentally, he must believe in the value of music as it contributes to worthy objectives of education. He must desire to grow musically and he must be willing to vitalize the music education program. His role as a helper to classroom teachers will be most effective as he evidences genuine enthusiasm, sound and democratic organization, and as he promotes effective, purposeful communication. It is understood that the principles and procedures will not be applied indiscriminately but will be assessed in terms of the local needs and situations.



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# Follow-up Program

Varner M. Chance

IN THE BUSINESS world a company or corporation has a definite "Follow-up Program" to determine how its product stands up on the market in relation to competitive articles or merchandise. Over and above the competitive aspect the producer is also specifically interested in (1) how the product serves the consumer at the present time, (2) how the product may be improved in its usefulness and (3) how the company can impress upon the mind of the consumer that its product is a necessary commodity.

Educational institutions have been rather slow in accepting, or have had few opportunities to undertake, an active responsibility of a "Follow-up Program" of future teachers. They have, apparently, taken for granted that the product, as produced, has been more or less ready to be placed in the teaching field for service. Sometimes the product enters the field of service with a preparation which has been set up by those who have little knowledge of the changes which have taken place in the classroom teaching techniques, or who have had little or no experience of teaching at the elementary or secondary level.

This situation seems to call for some serious thinking in regard to what is needed in preparation for the training of teachers in every area of education, and a "Follow-up Program" to see if the product is serving in an effective manner.

As one who is involved with a "Follow-up Program" in music education, the author has set up the following points which are used as guides during the visitations:

1. Where there is need to offer suggestions to help the teacher in making adjustments to his new experiences and responsibilities to his administration, students and community.
2. To offer ideas for solving specific problems of teaching, suggestions of materials and methods of presenting materials and teaching devices. Often, illustrations are given in classes.
3. To give the beginning teacher an opportunity to talk about areas of teaching that may be of particular concern to him.
4. To consult with school administrators in an effort to better understand the school policy, and to gain knowledge of the teacher's progress, strong points and weaknesses.

As an outgrowth of the use of these guides, several observations have been made which may be of interest to readers of this article.

In all cases the teachers have felt free to talk about their problems, their weaknesses, their strong points, their attitude toward teaching, their preparation for the job which they now have, to make suggestions for improving music teacher training and to ask for suggestions concerning their work and their music program.

Discussions, brought out by the teacher, generally center around such topics as discipline, materials, organization, self adjustment, teaching techniques and devices, care and adjustment of instruments, fund raising devices and an evaluation of their teaching and rehearsal techniques. A number of teachers have suggested that they could use more information concerning minor repair of instruments, a broader knowledge of instruments and voices, as well as rehearsal techniques.

SCHOOL ADMINISTRATORS have been receptive to the idea of the "Follow-up Program." Not only have they been enthusiastic about the visitation, but they also welcome the opportunity to discuss their present music program in relation to what it should be or could become. Of great import to the administrators is the new music teacher himself. There is a real concern that the teacher will become successful as a music educator in his relation to the total program of the school. The administrator is also concerned about such items as: amount of room needed for the music department which will be effectively used, the physical equipment needed for their situation, the organization of a music program in regard to the number of periods per week and the length of those periods for the various grade levels, and whether music should be taught by classroom teachers under supervision or by a music specialist at the elementary grade levels.

The above leads the writer to believe that administrators are receptive to workable and usable ideas and suggestions for their particular school. True, administrators are interested in what is being done and accomplished with music in other schools, but of more importance to them is how to accomplish musical growth in their own unique situations.

The "Follow-up Program," in the estimation of the

## FRANCES ELLIOT CLARK MEMORIAL ISSUE

The April-May 1960 issue of the *Music Educators Journal* will be dedicated to the memory of Frances Elliot Clark, whose life, from the inception of the organization until her death in 1958, was dedicated to the Music Educators National Conference. Chairman of the 1907 meeting at Keokuk, Iowa, prime mover in the group of sixty-nine founders who there established the then named "Music Supervisors National Conference", Frances Clark was a dynamic leader in her beloved professional organization through all her active years. Had she lived only two years longer she would have reached her one hundredth anniversary May 26, 1960. It is

most appropriate to pay tribute at this time to the memory of the woman whose crowning pride was in her title, unofficially but affectionately bestowed by the thousands who knew her as "Mother of the Conference".

The Frances Elliot Clark dedication issue of the *Journal* will contain several articles especially prepared by request, and, in addition, material voluntarily supplied by members and friends of the MENC—short statements, letters, pictures, memorabilia. Readers are invited to send their contributions to the headquarters office for receipt on or before January 30. Address: 1201 Sixteenth Street, N.W., Washington 6, D.C.



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writer, is one that can be of service in three areas: service to the beginning teacher, service to the school administrator and service to the training institution.

THE BEGINNING teacher has many problems to face in becoming acclimated to a situation which is foreign to his past experiences. This is particularly true in music teaching since it is a subject which involves an intellectual development through the auditory, visual and motor facilities of students. The beginning music teacher also faces, in the present school music program, the role of being a business man. He must know what to buy, where to buy and how to buy music materials and equipment necessary for the success of his department. The setting up and the administration of a music budget is one of his many responsibilities. He must also be a promoter if he expects to interest students, school administration and community in supporting a program which is not a requirement in the secondary schools. These, and other new experiences such as grading, discipline and organizing classes, may well put the new teacher in a position of desiring practical ideas and encouragement. This is the place where a teacher training institution has a real opportunity to be

of service to its graduates. In giving this service the new teacher may be aided in becoming successful, which in turn makes him an asset to the school and community, and ultimately to his college or university. At this point a word of warning may be inserted. The college or university representative must remember that he can only offer suggestions and encouragement which may be used at the discretion of the teacher and school administration. He must also speak from a practical knowledge of school procedures.

The fact that a teacher training institution is making an effort to help its graduates attain success, is in itself a service to the school administration. The "Follow-up Program" also affords the administration an opportunity to consult with the representative about music in his school. Constructive, new and practical suggestions are an aid to the alert superintendent.

In a "Follow-up Program" the university or college has the opportunity to assist its product in becoming successful as a teacher.

Editorial Note: The program described by Mr. Chance is in operation at Illinois Wesleyan University at Bloomington where the author is chairman of music education, and where Dr. Carl Neumeier, who initiated the Follow-up Program, is director of the School of Music.

## Vignettes of Music Education History

CHARLES L. GARY

CHARLES RICE was worried. His chorus of students from the Worcester high schools did not seem to be learning the music of Niels Gade's "The Erl King's Daughter" as rapidly as he felt they should. And the first week in October and the Golden Anniversary season of the Worcester Music Festival would soon be here. His thoughts drifted back a year to 1906 and he remembered how proud he had been of the first school chorus to sing in the Festival. They had performed Grieg's "Olav Trygvason" in a manner to make the Festival Chorus look to their laurels. How he hoped this year's group would do as well!

"They must," he told himself. "What a glorious festival it's going to be with Madame Schumann-Heink, Maud Powell, Dan Beddoe and all the other wonderful soloists. He found himself humming a fragment from one of the choruses from "Job"—the new work of Frederick Converse that had been written especially for this anniversary occasion.

He had been so preoccupied with his thoughts that he had walked within a block of Worcester's historic Mechanics Hall without realizing it. In hopes that it would ease his mind, he went over to the old structure and entered on the pretext of seeing how he would arrange his choristers. Actually, he knew the place by heart and there was little new he could do anyway because of the low balconies running along each side wall. Still, it helped to enter the half-century old building and to think about how it was tied up with the city's musical history.

"You are responsible for the country's oldest festival," he found himself saying aloud to the front wall with its tiers of organ pipes.

Then he turned abruptly and started home. The old hall had made him feel guilty about the way his boys and girls were singing. His offering in this "shrine" must not prove unworthy. He wondered if the fact that he had been so busy with the work of the Terminology Committee of the NEA's music department could mean that he didn't know his score well enough. He must hurry home and study. The students would be ready to help make this the best festival to date.

Many people thought it was.



Charles I. Rice, supervisor of music in the schools of Worcester, Massachusetts, was a member of the original Board of Directors of the Eastern Music Supervisors Conference, now the Eastern Division of MENC. In July, 1907 at the Los Angeles meeting of the National Education Association, he led the first of seven annual discussions on music terminology conducted by the Department of Music Education. He continued as chairman of this committee throughout its significant period of service.

The 100th Worcester Music Festival was held in 1959 from October 19th through the 24th. This annual event stemmed originally from a singing school convention begun by Benjamin F. Baker and Edward Hamilton.

Sources: *Musician*, Vol. 11, No. 11; Vol. 12, No. 11. *School Music Monthly*, Vol. VIII, No. 35. Raymond Morin, *Worcester Music Festival, 1858-1946*.

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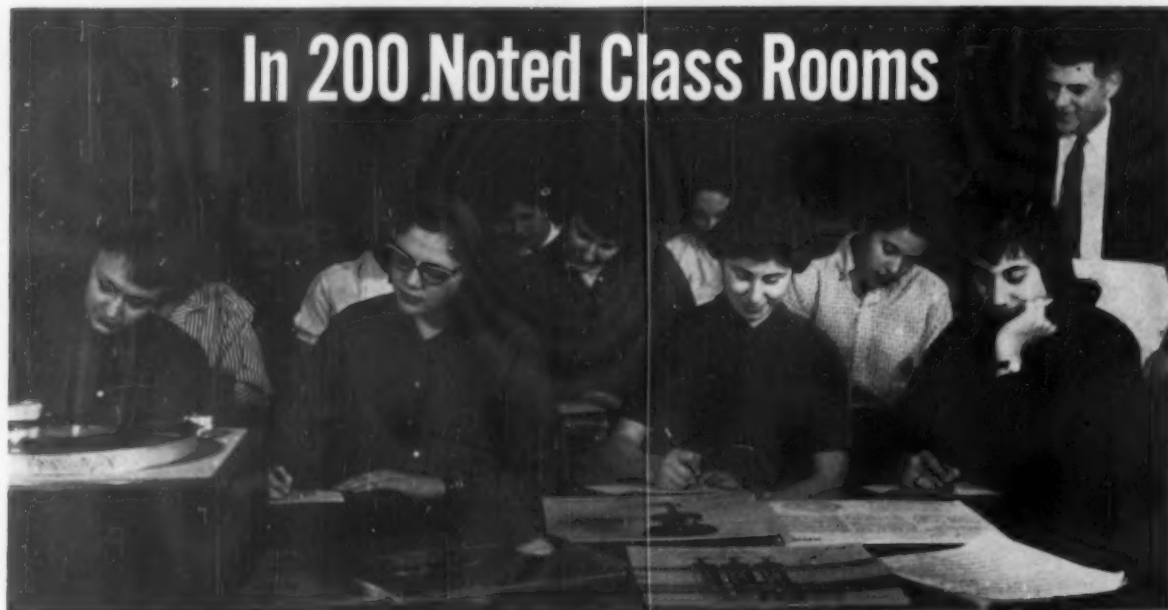
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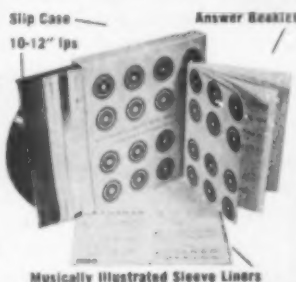
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# John Philip Sousa

## His Instrumentation and Scoring

Francis N. Mayer

JOHN PHILIP SOUSA spanned the period from Patrick Sarsfield Gilmore through the beginnings of the school band movement. Credit for the assimilation and organization of the heterogeneous instrumentation of the nineteenth century is usually given to Gilmore, whose first band was an outgrowth of the Boston Brigade Band of which he became the leader in 1859. Gilmore's Band made its last American tour in 1892.

Sousa, after serving as leader of the Marine Band from 1880, formed his own band in 1892; he enjoyed a professional career of over fifty years. His library offers much evidence of changing instrumentation and scoring practice, especially interesting in view of his association with the school band movement.

The Sousa Band Library is held at the University of Illinois. The scores of his original works, holographs, are in the Library of Congress.

These materials corroborate the assumption that foreign publications were an important part of the developing American repertoire, although Sousa, whose instrumentation precluded literal use of those scores, apparently used them chiefly for study and adaptation. It is common to find the foreign score filed with the manuscript arrangement made for Sousa's band. French, German and Italian scores are represented in addition to those of various English publishers. Continental scores are often full scores. Some of these could be used with only slight changes, in the form of additional parts for Sousa's instrumentation. Other scores were used simply as a kind of reference from which part-lines were extracted or a complete rescoring was done; similar practice was followed for transcriptions from orchestra scores. The library also contains a number of the published Gilmore editions, dating from about 1900.

Most of the manuscript scores, when there are full scores, are of

THE AUTHOR, associate professor at the College of St. Thomas, St. Paul, Minnesota, contributed the articles on nineteenth century American band music which appeared in recent issues of the Music Educators Journal.

varied format and paper. Regular band-score paper, with instrumentation printed, was used as early as 1904, for the suite *At the King's Court*, but not regularly even thereafter.

Serious works are well represented in the repertoire, although lengthy works are exceptions. The gamut runs through symphonic poems, operatic arias arranged as instrumental solos, to popular ballads and novelties. There are many overtures. There are a number of works for solo violin with band.

Composers range from the romantic to the contemporary period. Berlioz and Debussy are well represented. The taste of the period and Sousa's sense of responsibility to the contemporary composer are reflected by the inclusion of works by Chaminade, Charpentier, Chadwick and MacDowell. Works by Arthur Foote, Preston Ware Orem and James F. Cooke are today only curiosities.

Itzel, Bellstedt, Ragone, Henneberg, Wernig, Boccavecchia, Klaus, Boccalari, Buys and Don Godfrey did much of the scoring. Although there are only a few transcriptions by Sousa, who apparently reserved his energies for his original works, it may be assumed that his ideas prevailed. Klaus's scores are more characteristically German, making greater use of the small brass and prominent use of trombones. Although chronology is difficult to establish (only Sousa consistently dated his work) it is likely that Klaus represents the earliest practice.

### Foreign Scores

A FEW of the foreign scores are especially interesting. *Ein deutsches Requiem* by Brahms is in a German edition "bearbeitet für Harmonie

Musik von E. Urtel und J. H. Matthey." It was published by Reiter-Biedermann (1910) in Leipzig. This has a three-line *Dirigierstimme*. There is no indication that the parts were ever used. There is also the original edition of the two military marches which Richard Strauss composed in 1906: *Militarymarch* and *Kriegsmarsch*, published by Peters in 1907. The folder contains a three-line *Direktion* and a full set of parts; the instrumentation is typically German, without saxophones. There are no manuscript parts and no indication that the work was ever adapted for performance.

Among the French scores may be cited two by Saint-Saëns. There is a full score, oblong format, with manuscript parts to indicate that the work was probably performed, for *Marche Militaire Française*, "Transcription pour Musique Militaire par V. Bonnelle," published by Evette & Schaeffer (n.d.). The folder contains the oblong score, a full set of printed parts, and additional manuscript parts. This score, with Sousa's additions, shows the differences arising as a distinctive American instrumentation was being developed. The score uses the following:

Ptes Flutes reb (2 parts)  
Pte Clarinette mib  
Gdes Clarinettes sib (2 parts)  
Hautbois  
Saxophones:  
alto mib  
tenor sib  
basse mib [baritone?]  
Cornets sib  
Trompettes mib (4 parts)  
Pte Bugle mib  
Bugle sib (2 parts)  
Cors Chromatiques mib (2 parts)  
Barytons sib (often 2 parts)  
Basse 4 cylindres sib  
Contrebasse mib  
Contrebasse sib  
Triangle  
Cymbales—Tam Tam  
Casse Roulante, Gsse Csse

There are manuscript parts for solo clarinet, first clarinet, alto clarinet, bass clarinet, 1st and 2nd bassoons, basses and drums. Of all foreign instrumentation, the French

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was most closely related to that developing in America; the concept of band tone as basically woodwind and the use of saxophones made it possible to use this score with a minimum of alteration. Like Sousa, and the Germans and the Italians, the French relied on brass for the bass line. Sousa's expansion of the woodwind section suggests the possibility of eventual independence. Sousa's parts are undated.

A number of Italian scores, not catalogued and without parts, were probably used only for study. Among them are:

Leoncavallo: *Zaza Fantasia*.

Milano: Sanzogno, 1904.

Mascagni: *Iris Introduzione: Il Solo*.

Milano: Ricordi, 1899.

Scored for large Italian band.

Pacini: *Poema Dante*.

No information.

Italian instrumentation, including soprano, alto, and tenor saxophones, Eb contrabass clarinet, Ab clarinet, and bassoons.

### Orchestra Scores

TRANSCRIPTIONS from three scores, one by Sousa, show various methods of working. Elgar's *Pomp and Circumstance* (No. 1) was adapted to band use by adding manuscript parts for clarinets, saxophones, baritones, cornets and basses to the orchestra parts for flutes, oboes, bassoons and horns. String parts were assigned to the additional wind instruments. This practice was occasionally used.

The *Allegretto* from Beethoven's Eighth Symphony is one of few symphonic movements in the library. The three-line conductor's score and parts are in manuscript. Arranging was apparently done by reducing the orchestra score and then extracting parts from both the original and reduced scores. The arrangement is by Itzel, undated.

The arrangement of Debussy's *Prelude à l'Après-midi d'un Faune* is by Sousa, dated at Port Washington, March 29, 1921. The folder contains a piano-conductor and a full orchestra score (both printed), a sketchy band score, band parts (in manuscript), and some printed orchestra parts. The score, in Sousa's hand, is only a work sketch. At the top of the orchestra score is written: "Band same key (E major); 4 flute parts (separate), Eng. Horn, No trombones or Baritones."

The band score is for:

flutes I-II-III-IV  
Bb clarinets I-II-III  
alto clarinet  
bass clarinet  
alto saxophones I-II  
tenor saxophone  
baritone saxophone  
bells

The set of band parts, then, consists of this conglomerate: the solo orchestral parts, the wind parts as scored above in the abbreviated band score, and the following wind parts which were either transcribed from a parallel orchestra part or extracted from various lines of the work score:

solo Bb cornet  
1st Bb cornet  
2nd Bb cornet  
trumpets I-II  
Eb bass  
BBb bass  
harp  
obligato solo Bb clarinet  
obligato 1st Bb clarinet  
horns I-II  
horns III-IV  
1st tuba  
2nd tuba  
chimes

The partial score notes flutes I-II "as orchestra." The folder contains a single copy of each part except clarinets which are copied 4-2-2, plus the obligato parts.

Parts in another hand and on different paper, less aged, were probably added for performance by the University of Illinois Band: baritone oboe or heckelphone; contrabass clarinet in EEb; contra-bass clarinet in BBb; and bass saxophone.

The retention of the original key and the method of working make this arrangement an interesting study. Practice in the nineteenth century was to use only flat keys; the shift to the sharp side added new colors and relieved band programs of the monotony engendered by the close and continual tonal relationships of Bb, Eb, and Ab — at the same time placing new responsibilities on the performers.

Although there is no complete score, only the fragmentary working materials, it is possible to discern that the greatest reliance is placed on the woodwind section with considerable independent bass writing achieved by using the combination of bass clarinet, tenor saxophone, and baritone saxophone both at the unison and at the octave.

There are a number of works by Berlioz, variously arranged. Scoring is not at all similar to German practice in which the saxhorns or other

brasses are basic; and practice generally contrasts with French usage which considers the diapason to be a combination of saxophone and clarinet. Indeed there is a suggestion that the saxophone section is developing as a third and independent section.

#### Autograph Scores of Arrangements

TWO EXAMPLES of light scoring shows that Sousa did not hesitate to use only the instruments he deemed essential for this purpose, that he did not clutter up the score with excessive doubling, and that for many purposes the brass was the dispensable section. The first of these is "Brahms: Lullaby. Arranged by J. P. Sousa. Bath, England: April 1, 1903."

This work is scored as fluegelhorn solo, with alternate solo part for trombone. Essentially there are only two clarinet parts; alto and bass clarinets frequently have unisonal or octave work with bassoon I.

The other is the "Bach: *Loure*, from Violoncello Suite. Arranged by J. P. Sousa. Bristol, England: April 2, 1903." Cornets, trumpets and trombones are not used. One delightful passage is a trio for two bassoons and flute with E $\flat$  clarinet, the soprano instruments being at the unison; the passage demonstrates the concept of the E $\flat$  clarinet as blending with flute.

#### Autograph Scores of Original Works

Sousa's personal ideas about instrumentation and scoring are revealed more clearly in the scores of his own compositions. Many of the autograph scores, usually no parts, are held by the Library of Congress. Since they are marked with date and place and signed by the composer they provide a chronological record.

**Sousa: *The Honored Dead*.  
Washington, D.C.: 188-.**

This is probably one of the earliest extant examples of Sousa's writing. It is also one of the few scores not clearly dated; it possibly was written for a special occasion for performance by the Marine Band.

The score is hand-drawn, on the familiar oblong paper. The instrumentation is shown in the chart of Comparative Instrumentation. The A $\flat$  clarinet, alto and bass clarinets

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and saxophones are not used. The brass section is relatively limited; trumpets are not used, but cornets are divided four ways. The Eb cornet is unison with, occasionally an octave above, cornet I. The bass trombone part is well within the range of a tenor trombone. This apparent retrogression from the instrumentation of Gilmore was probably due to military restrictions on personnel.

**Sousa: Three Quotations Suite.**  
New York: December 23, 1895.

Instrumentation is shown in the chart. Incidentally, there is considerable difference between that used for a work such as this and that used

for a march of the same period. The saxophones, not originally used by Sousa although Gilmore had used them in 1878, are now established; the four-way division of cornets has been supplanted by pairs of cornets and trumpets; the Eb cornet has disappeared. In short, by 1895 Sousa's instrumentation was distinctive.

Two instruments not listed on the initial page of score are also used. One flute interchanges with piccolo; the English horn is used in the third movement both as a solo and as an ensemble instrument. Although in many respects this is the best of Sousa's scores, the weakness of the

## Comparative Instrumentation of Nine Sousa Scores Four Suites and Five Marches

Instrumentation	1	2	3	4	5	6	7	8	9
piccolo	x	..	x	x	x	x	x	x	x
flute	2	2	3	3	..	..	..	..	3
Eb clarinet	2	x	x	x	x	x	2	x	x
oboe	2	2	2	2	x	x	2	2	2
English horn	x	..	x	..	..	..	..	..	..
bassoon	2	2	2	2	x	2	2	2	2
contrabassoon	..	..	..	..	..	..	..	..	..
sarrusophone	..	..	..	..	..	..	..	..	..
Bb clarinet	3	3	3	3	3	2	2	2	3
alto clarinet	x	x	x	x	..	..	..	..	x
bass clarinet	x	x	x	x	..	..	..	..	x
saxophones:									
soprano	x	x	x	x	..	..	..	..	..
alto	x	x	x	x	..	..	x	x	x
tenor	x	x	x	x	..	..	x	?	x
baritone	x	x	x	x	..	..	x	x	x
bass	..	..	..	..	..	..	..	..	x
Eb cornet	..	..	..	..	x	x	x	..	..
Bb cornet	2	2	2	2	4	4	4	2	2
trumpet	2	2	2	2	..	..	..	2	2
flugelhorn	..	2	..	..	..	..	..	..	..
French horns*	4	4	4	4	4	4	4	4	4
tenor trombone	3	3	3	3	2	3	3	3	3
bass trombone	..	..	..	..	x	..	..	..	..
baritone**	2	..	2	..	x	..	..	..	..
euphonium**	..	x	..	x	..	x	x	x	x
basses	x	x	x	x	x	x	x	x	x
harp	..	..	..	x	..	..	..	..	..
timpani	x	x	x	x	..	..	..	..	..
bells	..	..	x	x	..	..	..	..	..
drums	x	x	x	x	x	x	x	x	x

Instruments used are marked x; when more than one part, the number of parts is indicated.

\*All scores marked: "horns, Eb."

\*\*Baritone-euphonium as interchangeable terms; usually one part.

### CODE

#### Suites

1. *Three Quotations* (1895)
2. *At the King's Court* (1904)
3. *Tales of a Traveller* (1914)
4. *Camera Studies* (1920)

#### Marches

5. *The Honored Dead* (188-)
6. *Washington Post* (1889)
7. *Belle of Chicago* (1892)
8. *Stars and Stripes Forever* (1897)
9. *Harmonica Wizard* (1930)



woodwind section is shown by the necessity for brass bass.

**Sousa: *At the King's Court Suite*.  
Wooster, Ohio: September 20, 1904.**

This work is on printed score paper which carries the cryptic abbreviation *Sarrusoz*; a part for sarrusophone is not scored, however. The woodwind section predominates; the brass is used sparingly. The addition of fluegelhorns, subsequently to disappear, complicates the division of work for the small brasses; fluegelhorns are often marked "coi (sic) I cor." or are assigned to sustain harmony; trumpets often work with cornets II, frequently written *divisi*, on rhythmic-harmonic patterns. Distinctive writing for each of the three colors is seldom found.

The second movement, *The Duchess*, contains some effective contrasts: clarinets, flutes-oboes and saxophones in alternating sections. This is about the maximum of independence for saxophone scoring. The practice of scoring the clarinet section four ways (I, II, III alto, and bass) is beginning to be established; baritone saxophone and bassoon are associated with clarinets. The horns are used for foundation in unison with bassoons. Remainder of the brass is little used, is not even given signatures; Sousa's scoring is very sketchy, unimportant details are ignored.

Curious is the general decline in the use of trombones. This characteristic results in greater importance for the horn section and in more frequent orchestral effects by the horns; it also results in a loss of some sonority in the brass section.

Low melodic lines given to the clarinets are frequently thickened by the addition of alto and tenor saxophones. In this respect the French concept is imitated.

**Sousa: *Camera Studies Suite*.  
Completed August 25, 1920.**

This is on printed score paper. The harp is added; the soprano saxophone, absent for a number of years, reappears. The saxophones have reverted to dependence upon other instruments, are often used with bassoons in combination with the brasses. The alto clarinet is used, strangely, as a counter-melodic instrument in combination with baritone.

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Some generalizations can be made. There was steady growth in the importance and freedom of the clarinet section; although there was some tendency toward the French concept of clarinet-saxophone tone this was not constant, and the amalgam may be considered as an additional tone color. There seemed at times to be some retrogression; there was uncertainty about the fluegelhorn and soprano saxophone, which appeared and disappeared almost capriciously. Overall impressions given by scores dating after 1920 suggest haste in scoring, doubling for expediency.

Much can be learned about effective use of the E $\flat$  clarinet, used both with small woodwinds and to color and to extend the B $\flat$  clarinet; with flutes and oboes it constituted the equivalent of the orchestral woodwind as a color section. The bassoons vacillated between functioning as color instruments, bass for woodwind and amalgam for brass. There is ample evidence that scoring was far advanced beyond contemporary practice, although the ubiquitous baritone still marred many fine passages for bassoons and clarinets.

Writing reveals a precise knowledge of instrumental capabilities. Parts might at times be difficult, but extremes of range resulting in poor quality and blend and unidiomatic passages are rare. Sousa's compositions were based on the principle that orchestration could not compensate for poor part-writing, that well-written parts suited to the instrument would inevitably sound well.

**Basic clarinet ensemble.** The B $\flat$  clarinets were maintained in three-way division; extremes of range were avoided, the upper harmonics often being strengthened by small woodwinds at the octave. There are some fine examples of writing for alto and bass clarinets, although the quintet (eventually established as a quartet: I, II, III-alto, and bass) was seldom allowed to function independently. Without the additional low woodwinds, which Dr. A. A. Harding was to contribute in his scoring, woodwind bass was disproportionate.

**Saxophones.** Sousa did not use saxophones in his earliest scores. In later works more compact writing resulting in fewer basic parts forced the frequent conjunction of alto and

tenor saxophones with clarinets. However, there were also unusual touches such as the use of sustained saxophones to accompany flute and oboe, or the combination of flute and alto saxophone for duet or solo work. At times distinctive writing for the section suggested the emergence of a third contrasting group, which never developed.

**Melodic brasses.** Concomitant with the independence of the clarinets was the change in the composition and use of the melodic brasses. As regular members the fluegelhorns disappeared early, by 1910, although they were to be included in school band instrumentation lists in 1928. The dominance of melodic brass, characteristic of German scores, also disappeared. The baritone, although often tied to counter-melodic work of the woodwinds, was gradually used more to reinforce than to dominate.

Discarding the fluegelhorns simplified the problem of usage of trumpets and cornet II; more distinctive parts could be written for those instruments. By restricting writing for cornets to two parts, rarely *divisi*, the number of small brass parts was further reduced. The extent of the changes is more startling when compared with foreign scores and usage in the nineteenth century which often provided four distinct trumpet parts in addition to parts for cornets, saxhorns, and bugles in various keys and registers. In the light of inheritance, the reduction, foreshadowed by Gilmore, was a bold step.

**Middle brasses.** One striking change is the shift in relationship between horns and trombones. Although previous practice had been to use both altos and horns, Sousa began in his earliest scores to use E $\flat$  horns only, and assigned the bulk of rhythmic-harmonic work to them; trombone duplication of such horn work is almost non-existent. Trombones occasionally assist the horns in *tutti*s; but they are more often reserved to punctuate short, detached chords, to accentuate a rhythmic pattern, or to support a sudden change to a louder dynamic panel. Very often they are missing from passages where their presence would seem most natural.

**Bass.** Sousa considered the tuba the foundation of band tone. He did not experiment seriously with the possibility of augmenting the wood-

wind bass, although he occasionally wrote parts for contra-bassoon or sarrusophone.

**Percussion.** Drum parts are most distinctive. Study of snare and bass drum parts, especially, emphasizes again that the effectiveness of those instruments depends to a great extent upon the entrances.

**A personal concept.** Analysis of the functions of the various instruments or even the examination of a few examples does not reveal the extent of Sousa's imagination and inventiveness. The scoring found in the arrangements for the Sousa library and in Sousa's works is like an oasis in the period; although the influence of foreign scores cannot be denied Sousa seems to have progressed quite directly and with certitude toward his own concept of band tone. In other respects, too, he looked forward rather than backward.

Mr. Sousa took great pride in transcribing music for the band from the orchestra score in the original key, and always expected his men to play everything perfectly. Nothing was ever simplified for his organization, neither did he once recognize the difficulties in modern compositions, expecting all his men to play everything that is written for the orchestra, and *as written*. That is why he preferred orchestral wind players with symphony-orchestra experience.<sup>1</sup>

Sousa was apparently seeking a well-balanced ensemble of two broadly contrasted colors (both dependent upon brass foundation) with distinctive solo colors; he achieved greater clarity of color and part-writing by eliminating some of the varied alto, tenor and baritone instruments which cluttered up the brass sections of many foreign scores.

During the nineteenth century, German, French and Italian influences were most prominent in the development of the American band. The heterogeneous accumulation of instrumentation and scoring practices can be seen in the Scala library; this vast means is found at its organized best under Gilmore. Mention must be made of English influence on Sousa's work. English bands, *circa* 1850, were superior to American bands in instrumentation and repertoire; but the influence of the various English band journals, from 1844, stimulated growth rather than change—indeed placed

<sup>1</sup>Herbert L. Clarke, "The Sousa I Knew," *Jacob's Band Monthly*, XVII (April 1932), 5.

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a premium on uniformity—so that there is less difference between the Royal Artillery Band of 1857 and the Band of the Grenadier Guards of 1888 than between the bands of Gilmore in 1878 and of Sousa in 1895. Sousa visited England and was acquainted with the Godfreys, who made a number of arrangements for his library. The inclusion in his library of publications from Hawkes, Boosey, and Chappell testifies to his regard for their scores, which by contrast with continental scores could be used with relatively little adaptation. Despite later similarities which might suggest otherwise, however, American instrumentation and scoring practice, as exemplified by Sousa, and British practice were dissimilar in 1900. One difference was in the relative importance of alto and bass clarinets and of the saxophone section, all of increasing importance in Sousa's scores but irregularly used by the British. A more basic difference

was the British principle of transcribing by parallelism, a concept which viewed the clarinet family as the strings of the orchestra.

In a literal sense the nineteenth century was a period of accretion, principally of accumulation of instrumentation but also of various national scoring practices. In the same sense the later development was a process of winnowing, of rejection; Sousa added no instruments to Gilmore's somewhat turgid scores but examined the accumulation and selected in accordance with his concept of band tone.

This concept was reflected in the instrumentation standards set up by the Music Supervisors National Conference in 1928. It also affected scoring practice, for the committee directed the publication of a group of contest selections with full scores in accordance with its recommendations.<sup>2</sup>

<sup>2</sup>Members of the committee were Frederick Stock, Edwin F. Goldman, Taylor Branson, Herbert L. Clarke, and John Philip Sousa.

## Numbers Game

IN THE earnest disagreements and discussions developed in connection with the arguments raised over the copyright law and infractions thereof, an innocent victim is the music educator who has forgotten what he learned in grade school about how to read Roman numerals. Many regard the use of this classical arithmetic as a form of intimidation on the part of publisher.

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Actually, a few simple rules will make it easy to figure out these enigmas which crop up on public buildings, tombstones and musical compositions.

There are only seven symbols to learn: I = 1; X = 10; V (or ½ X) = 5. From here on it gets harder, but not much. L = 50, and can be easily remembered because it is a Lot more than X, and considerably Less than C which even ignorant gangster types recognize as 100. Musicians will probably be more familiar with Cents than C-notes, however, and had best remember that it takes 100 to make a dollar.

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Rule (1): Subtract the value of any number that precedes a number of greater value; e.g. CD = 400.

Rule (2): Add the value of numbers that follow a number of greater value; e.g. XIII = 13.

Rule (3): A number appearing between two numbers of greater value is subtracted from the second number and the remainder added to the first. (Anybody trip on that one?) e.g. CXL = 140.

Rule (4): When you have a choice of two ways of writing, always choose the most compl—No, No—choose the one which places the larger number first; e.g. CXL not LXC = 140.

However, a shorter form by subtraction is used in preference to a very long form by addition; e.g. MCM rather than MDCCCC for 1900. Clear?

Another way to solve this problem is to memorize the Roman way of writing all the dates from 1903 to the present. You can then be sure that works bearing these figures are still protected: MCMIII, MCMIV, MCMV . . . . MCMLVIII.

By this time it should be obvious to all why book makers and publishers use Roman numerals. Who wouldn't prefer MCMLIX to 1959?

It is understood that one enlightened publisher is investigating Chinese characters and the Keā-shin (2357 B.C.).

—J. E. FARNAM, New Haven, Connecticut



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## How Does Your Choir Sound?

**M**ANY SINGING GROUPS with fine musicianship are heard at music festivals each year, but unfortunately, many of these groups lack the very heart of choral music—good tone quality. The human voice has the ability to produce a sound with a quality that no instrument can duplicate. It can thrill an audience with its beauty, yet some choral teachers apparently overlook this factor and concern themselves only with the mechanics of music. Accuracy of the music mechanics is, of course, very necessary, but don't stop there. Consistent good tone and expression are part of choral musicianship, and should be a part of the choral student's learning.

+

This article is directed to choral teachers in the junior high schools, to teachers just entering the field and especially to those who may feel that younger students are not capable of artistic performance. Junior high students can provide musical results that will be satisfying to you. Their voices are lighter, not as mature in sound, and the voices are changing, but they still are capable of singing fine music with fine sound, if the director will just give them the music and work with them. One must choose the music wisely since their voice ranges are limited, but this is no real drawback. One of the prime aims at this level is to gain the interest of the student, so that he will continue his music study. To better gain that interest in music, through choral music, the acquisition of good tone is necessary. A mixed chorus knows when they sing a song beautifully—it shows on their faces. The excitement in their manner afterwards shows their interest has grown—and why? They have produced a thing of beauty and they appreciate that beauty. Youngsters learn to listen for this same beauty in other music. It is the beauty of music which satisfies our minds and souls, so why not teach our young singers how to produce it and hear it? Since the junior high age is one of voice change and growth for boys and girls, it is especially necessary for them to learn to produce a sound that is pleasant and also, easy to sing, so the voice will not be harmed.

Good tone quality is colorful tone as versus white tone. Do not teach your chorus a "false" tone quality, as some choral directors do in trying to obtain a

mature quality that is not yet natural for a youngster's voice. Tone quality results from the sounding of overtones with the fundamental tone. Unless the tone is allowed to resonate, tone color is not permitted. If the vocal apparatus is not free and open, one cannot hope to have pleasant color or resonance in the voice. At the junior high level one very important aim of the choral director should be to help the youngster learn how to use his vocal apparatus correctly, so future enjoyment as well as present enjoyment will be possible. At this age the voices are just beginning to experience some of the voice quality they will later have. If youngsters are to continue singing, we must help them experience the pleasure which accompanies the producing of good sound. If one must strain to sing, soon interest in singing will drop. Singing becomes a chore and the resulting sound is not pleasant to the youngster or the director. Teach your students to open the apparatus and sing freely.

+

Vocalises teach youngsters to free the vocal apparatus and also, teach them to pronounce vowels and consonants with the singing voice. Good articulation is a necessity for fulfilling the purpose of vocal music—to convey the text to the listener. If words are not understood, then the youngsters are not learning an important factor of singing.

Vocalises enable youngsters to devote their full attention to voice production and tone, since they do not have to concentrate on words.

As songs are sung, constantly refer to the vocalises. This makes them more meaningful and helps the boys and girls realize the importance of warm-up. It also helps them transfer the correct singing of the vocalise to the words of the song. To help the youngsters keep an open apparatus and good tone, refer to "round sound." Do not strive for volume until the freeness of proper singing comes to the youngsters. Stress soft singing or light singing (which is the natural voice at this age anyway) for quite awhile—until the majority of the class can think volume without pushing. Once the majority acquires this freedom, the remainder of the class will follow. Never force a voice to try to produce sound it is not yet ready to do. A soft sound, filled with tone color

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and resonance, requires proper singing. If youngsters learn this first, they can transfer this same correct vocal production to loudness without trying to push or strain. Demonstrate good tone quality and proper placement contrasted with their opposites. When asked which they think more pleasant, students will invariably choose the tone that is properly sung. Never underestimate a child's ear. From this point, work to help them produce this correct type of tone. Shown the difference in tone, they can readily understand why you ask them to sing certain exercises and why you emphasize tone quality. Soon their routine becomes one that leads toward the best possible work they are capable of producing. Pride takes hold and they want to be good—not mediocre.

Proper pronunciation of words also helps build good tone quality. For instance, the word "your" lends itself to full, open sound because of the "o" it contains. If youngsters are allowed to sing "yer," they close the throat and the sound. It grates on the listener's ear. If youngsters have learned how to use the articulation mus-

cles of the lips in vocalises, correct pronunciation of words is more apt to follow.

Vocalises which use various combinations of vowels and consonants (e.g., no, na, no, na; fi, fe, fo; li, le, lo; mi, me, mo; etc.) will help this and aid the development of vocal flexibility. If the use of the articulation muscles becomes automatic with the youngsters, they will use the same articulation with words.

As the year progresses, chordal patterns (rather than unison patterns) teach the students to think harmonically or chorally, and to hear one another, as well as the blend of the chord. Chord progressions help students learn to sing sustained tones and to move from one tone to another without dropping the sound.

For staccato singing, explain the working of the diaphragm for support. Junior high students profit by knowing how all the vocal apparatus can work for a singer. Try various vocalises with your group, for often they will grasp one more quickly than another.

At the beginning of the term as much as 20 minutes might be spent on vocalises.

Later, use as little as 5 minutes, or whatever amount of time a class seems to require to warm up. Once the class has learned how to produce the purpose of the exercise, they apply this to words and most of the tone production grows with the learning of the composition. The use of the vocalise gives the class a feeling of being "professional" and this greatly aids the gaining of interest.

+

As the youngsters sing, have them listen to themselves and each other. This helps develop the ear, helps them match each other's voice quality for blend, and above all, emphasizes choral unity and the production of good tone quality. The hand over one ear method for individual listening is used by many choral people. This can lead to much finer tone and blend.

Dynamics are essential for musical interest. Most composers did not intend for their music to be sung at one level of volume and intensity. To the students, singing softly and building to a point of

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loudness is an exciting accomplishment. Especially if they must suddenly change from one amount of volume to another. Crescendos on one note are fun and help overcome sliding from one note to the next when volume increase is first attempted.

Good choral sound comes from consistent tone from all sections—this brings blend to the choir. It requires consistent diligence on the part of the director. One must stress tone in every song, regardless of type. The result of this diligence is rewarding to student and director. It is especially rewarding to have your students continue choral work in senior high, even though this often means the addition of an extra class to their schedules or the taking of a required course in summer school in order to take choir during regular session.

One can have colorful tone quality and natural tone quality from a junior high group. The two should not be separated. It doesn't take extra time because it is part of the course work. Pitches contain sound, but voices contain the tone quality. Give your choir a chance to experience the beauty of good choral music and good choral sound. Give yourself the satisfaction of good musical result and the feeling of accomplishment that comes with it. Listen to YOUR choir. How does it sound?

—RAMONA STRANG RODDA, Lamar Junior High School, Austin, Texas.

## What's Been Happening To Piano Lessons?

IN THE PAST quarter century a quiet revolution has been in progress in the piano teaching profession—the gradual displacement of the private lesson in favor of group instruction. More an evolution than revolution, group piano instruction is a rather natural outgrowth of the private lesson.<sup>1</sup>

Statistics show a shockingly high rate of mortality among pianists in their first three years of private study. There are numerous factors responsible for the failure of the private piano lesson. Primarily, the very privacy which surrounds these sessions creates an unnatural, anti-social atmosphere. There is lacking a *raison d'être*, since there is no competitive challenge or goal to be met, except perhaps for an occasional recital. Interchange between student and instructor may easily fall into a dull, repetitious pattern born of boredom, since outside stimulation is absent. This lack of stimuli affects both the student and instructor and is often deadly in its resulting apathy.

Experiments by music educators throughout the nation have proven beyond doubt that musical instruction given in a group situation succeeds to a far greater degree in fostering interest and producing results than does the private lesson. Furthermore, it is a financial saving for

<sup>1</sup>Attention of interested readers is directed to *Keyboard Experience and Piano Class Instruction*. (Washington, D.C.: Music Educators National Conference), 1957. 48 pp. \$1.00.



the individual since the payment of tuition is shared by the participants.

+

Why is the group session more productive than the private lesson? People are naturally social creatures and enjoy the company of others sharing similar interests and goals. They benefit by healthy competition; they are curious to observe the other fellow at work; they profit by his ability or disability; they find enthusiasm contagious. And who doesn't enjoy the stimulation of a sympathetic audience? There is a constant exchange of ideas regarding proper interpretation, technical tricks and practice hints. Analysis becomes a natural by-product of these sessions and finds its way into everyday music-listening habits. The strength of the group approval or disapproval serves as a disciplinary measure. Of great significance, too, are the frequent opportunities provided for musical ensemble experience, (an integral part of musical performance rarely available to pianists).

The instructor in a group situation is offered a most challenging position: he must be alert to the varying moods and personalities confronting him; he must be tactful in his treatment of each individual without showing any trace of partiality; he must be capable of keeping the lesson moving at a rapid enough pace to ensure continuous interest and enthusiasm; he must be subtle enough to allow his observations to become known to the group without seeming to instruct constantly since the most precious result of these group sessions is the benefit the participants derive from instructing each other.

+

Having been personally involved in group piano instruction, I should like to say that the air at these sessions is figuratively charged with electricity, the excitement at fever pitch and the lesson time almost always too brief for the enthusiastic participants. Very rarely does the session end according to schedule, and even rarer are the sessions which close without sincere disappointment registered by the members. More often than not, "extra" pieces (beyond the formal assignment) are played for the pleasure of both the performer and his audience. The musical appetites of the participants seem insatiable.

There may be frequent larger gatherings during which the members perform for each other, offer constructive criticism and analyze the music. Nervousness is replaced gradually by a mature self-confidence, seasoned by the weekly group session at which time one is never without auditors.

+

What about the practice problem? It becomes as outdated as the private lesson. The stimulation of being in a group situation weekly eliminates the chief cause of non-practice: apathy. Desire for group approval and pride of accomplishment encourage effort.

There have been occasions when I have arrived late to a group session only to find upon my arrival that it was already under way! Contrast this with the private piano lesson where the student, after a

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frequently tardy arrival, sits half-listen-  
ing, waiting for the clock to register the  
termination of his solitary confinement so  
that he may once again join the "free  
world."

—MARILYN KORNREICH DAVIS, *West  
Hempstead, N.Y.* [Author of "Group  
Activities at the Keyboard," is also known  
for her Music Dictionary.]

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**I**N THIS AGE of increased emphasis on  
science and the "practical" things of  
life in the school, music teachers and  
many others are concerned with the future  
of the arts in the school curriculum.

The philosophies put forth by music  
educators in defense of their subject  
seem to be basically sound. These ideas  
create a powerful case for the inclusion  
and retention of music in the curriculum  
of the schools. But there seems to be a  
fallacy in music education today. The  
fallacy is that the philosophies advanced  
in theory often are not implemented in  
the school music program.

A basic idea which underlies the func-  
tions of school music seems to be a  
concept of the fullest possible musical  
development of every child in the school.  
Yet in many school systems the sixth  
grade or seventh grade general music  
class represents the termination of the  
musical development of the majority of the  
students. The students who do not con-  
tinue in the musical performance groups,  
either because of lack of opportunity, in-  
terest, or inadequate previous musical de-  
velopment, are denied the very benefits  
which the educators so highly praise. The  
students who do continue in the per-  
forming groups spend most of their  
music time in preparation for football

games, preparing Christmas programs,  
preparing for festivals, concerts, and  
operettas, and in providing entertainment  
for local service clubs and other orga-  
nizations. These students spend their time  
learning techniques, not in advancing gen-  
eral musical understanding. Their experi-  
ence is often specialized without the sup-  
port of an adequate general background.

This is not an argument against per-  
forming groups in the school. It is, rather,  
a question concerning the possible need  
for reorientation in an attempt to empha-  
size things that are more important in the  
musical education of youth.

+

One of the purposes of music in the  
school is the inculcation of the cultural  
tradition of music in the younger genera-  
tion. This is not accomplished through the  
performance of a few pieces of music dur-  
ing the school year by a minor segment  
of the school population. More often than  
not even those few pieces to which the  
performers are exposed represent a very  
minor aspect of the musical heritage of  
Western civilization.

A second purpose of the music pro-  
gram in the school is to provide for the  
aesthetic and emotional expression of the  
students. The music used is often of such  
quality that it does not provide the most  
adequate expression for the students, and  
even when the music is of adequate qual-  
ity, it reaches only a small portion of  
the school population.

The uses of music for various func-  
tional purposes in modern society involve  
all of the people of the society; yet the  
training in music available to the peo-  
ple through the high school is limited  
to a small portion of the students of that  
school.

It is possible to teach music so as to  
advance the "seven cardinal principles of  
education." This teaching, however, can



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reach only a few students through performing groups, and these groups are not usually taught in a manner that implements these principles.

Often the majority of students are actively excluded from participation in music in the school at some time in the course of their career in the junior high or senior high school. Students who have not become proficient performers by this time often are excluded, either by the teacher or by social pressure, from participation in the school music program. Those who can perform are retained in the music program but their progress in understanding and diversification often halts while they are involved in improving their technical proficiency and skill.

Skill is necessary. Technical proficiency is necessary. In our society it is apparently necessary to have a band to march and play at football games. It is necessary to have ensembles to perform for local clubs. It is necessary to have groups perform at school functions and festivals. For the benefit of those students most capable of performance and aesthetic response, it is necessary to have excellent performing groups. These necessities represent some of the purposes of the school, the community, and the gifted and advanced students of music. They do not, however, carry out the basic purposes claimed for music by educators in their arguments for the retention of music in the school program.

Perhaps, then, since these elements of the music program do not fulfill the values claimed for music in the school, they should be augmented in the curriculum by something which does. Perhaps the general music class does as well as anything in the high school or junior high school curriculum in meeting these claims and purposes. If the general music courses could be extended into the high school and modified so that they did, in fact, succeed in training and leading the youth of the schools into a greater use of music in their lives and a better understanding of their heritage in the field of musical art, music would be more worthy of retention in the school.

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should be patterned after varsity athletics, that is, they should be open to students gifted in the area of performance—those who have the requisite skill. Perhaps practice and performance should be held outside of school time. Varsity music is an important area of school life, but varsity music groups fail to challenge and develop the musical capabilities of that majority of students who are not skillful enough to make the "first team." And, by themselves, they often fail to extend to the fullest degree the abilities and knowledge of those students gifted in music.

—GEORGE L. DUEKSEN, *Stafford, Kansas.*



## A Dialectic View of Musical Performance

OF LATE, several advertisements have been catching my eye. Some have come by mail, as circulars and letters, and some have appeared in the pages of the *JOURNAL*. They advocate a new method in the selection of music which strikes me as being logical and effective; an obvious improvement over the usual method of program building. The method is simple and consists largely in listening to recordings of new music, expertly sung or played by top-flight performers under the best of circumstances.

The idea is, I think, on the whole an excellent one but there are certain dangers which should be recognized. There is a tendency—or temptation—toward laziness on the part of most of us who direct choral music. This tendency, I believe, is especially evident in the selection of music to be performed at our various district and state choral festivals. It is also manifest in much of the music we hear at our conventions. We are enveloped in inertia. Perhaps the exigencies of our profession leave us without the time and energy to examine the new; or to experiment. We are surely not entirely content to dig into the "pile" for the old tried-and-true repertory numbers but, too often, we feel compelled to do so because of our "busyness." The presentation of new music through the use of disc and tape recordings is, among other things, an attempt to "dynamite" us out of our lethargy. The attempt is worthy, but, therein, lies the danger.

We can and should buy new music that we hear, if we like it, but we are certainly under no obligation to "buy" the interpretation. We must never forget that music, if it is to be really good music, must be re-created—not reproduced. The use of recorded music, as a help in selection, can easily lead to its misuse as a teaching aid. This could result in a final performance that would be little more than a fair facsimile of the original recording. The leader of a musical organization will, if he is a musician, leave his own imprint on the performance.

Art is, above all, an expression of the individual. I have heard at least five great conductors perform the Fifth Symphony of Beethoven with the Pittsburgh Symphony Orchestra. No two of them have ever made it sound exactly alike, yet



each has made the performance of this opus a refreshing experience. That is artistry in its truest sense. Imitation, at best, can only be a reflection of art. A composer is supposed to have "something to say" before he can really write well. This, I think, holds equally true with the interpreter. His interpretation of the music is rightly colored by his own experience, his emotional reaction and, perhaps, his own body chemistry. He must never forget that interpretation is not imitation.

Standardization is an affliction in America. It has infected our schools. Sometimes it would almost seem that the chief aim of American education is to achieve a high level of mediocrity! Such an objective, if successfully reached, would, of course, mean the death of art and of all culture. The true artist will resist this tendency with every ounce of strength he possesses. We music teachers are artists. If we are not we should certainly abstain from the performance of music. Let every man speak for himself. Imitation may be the sincerest form of flattery but it surely does not rate very highly as an art-form.

—ROBERT O. BARKLEY, Wilkinsburg, Pennsylvania.



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Ability to enter wholeheartedly and personally into an experience. (It is said that Leonardo da Vinci painted children and women "as if he were entering their lives.")

Ability to find some unity in apparent diversity, to perceive structure or to create a new design, to discover similarities and to relate or connect things.

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[From *Curriculum and Materials* (March-April, 1959). Board of Education of the City of New York.

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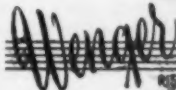
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## The Vanishing Violinist

ANNE L. KISH

ONE might draw a comparison between string players and the buffalo, two vanishing though noble creatures, and the same reason or reasons might be ascribed to the extinction of both—the loss or disappearance of suitable pasture and the right fodder. There is no doubt but that the steadily diminishing number of young string players is an impoverishment of our musical culture, which will either spell its collapse, or if not that, certainly an organic change in the possibilities of future music making. There can be no symphony orchestras or string quartets without them.

It seems necessary to draw attention to the fact that making the area of string playing available to young musical talents has greater value to the community and the individual than just the enlargement of performance resources. The fact that certain individuals are especially gifted for certain instruments is something which we have all noticed. To deprive the natural violinist or cellist of the opportunity to find himself is a serious neglect of him as an individual. I have seen the results of this "fault of the system" in students at the college level. They come as trombonists or clarinetists, and suddenly discover that it is a string instrument which means the most to them. They then begin the long years of study, 10 years too late, which are necessary to make them performers on these demanding instruments. Frequently they are young women, highly gifted, but playing an instrument which does not equip them for jobs in our social environment, where a woman trumpet player, no matter how gifted musically, only rarely can play first chair in a professional orchestra, and almost never can be a band director in a large or important school system. When this realization comes over them at the end of the freshman year, they are literally lost. What should they do? What can they do? Become choir directors, even with indifferent vocal gifts? Settle for a lifetime of service in a small community as a jill-of-all-trades, in spite of a superior talent? Or start the arduous task of learning to play a fiddle at the age

of nineteen or twenty? This is a problem which must be seriously considered. In American education the individual is counted as unique, and he is important. His gifts, as an individual, enrich us all. We must help him make the most of that which is uniquely his.

String programs in the public schools of small communities are frequently rejected or left to some nebulous future date because of a supposed lack of repertoire for the early stages of development of such a program. A music director asks himself, "What can I do for one or two violins, and a cello (or two violas and a double bass)," and finding no answer, will often decide that to initiate a string program at the time would be without value to his program as a whole.

I think that it is correct to assume that the lone child who bravely chooses an instrument made of wood, fragile and breakable, and not very loud, would feel quite left out when unable to participate in ensemble work. One might say that "togetherness" is a real and vital part of a music program, and that playing and performing in groups assures a unity and focus, as well as the actual possibility of performance. Young musicians can do many things in a joint effort which would be impossible singly.

We have, in the cultural heritage of Western music, a rich source of music which constitutes a veritable treasure chest of answers to this problem of repertoire. It is the great and diverse music of the Baroque era. Out of this vast array of trio sonatas, opera overtures and incidental music, solo pieces with continuo accompaniment and concerti grossi, as well as many other forms and orders of composition, can be drawn music to fit many occasions and needs. Chiefly, however, one can draw many combinations, and this I believe to be, at bottom, the secret of the success of the incipient string program. Obviously, at the start of such an endeavor, there will not be sufficient numbers of string players to form a string group as such, or even a conventional chamber orchestra. One can, nevertheless, combine woodwinds, brasses and strings in interesting arrangements which will sound well in Baroque music. After all, so much of this music was written for just such possibilities of solu-

The author is assistant professor of violin and theory at the Conservatory of Music, Cornell College, Mount Vernon, Iowa.



AMERICAN STRING TEACHERS ASSOCIATION GROUP. Pictured at Kansas City, Missouri, following a recital by Joseph Szigeti. From left: Joseph E. Maddy; George Perlman, Illinois state president; Paul Rolland, editor, American String Teacher; Frank Hill, vice-president; Sullima Stravinsky (pianist who assisted Mr. Szigeti); Mr. Szigeti; Joachim Chassman, president, Los Angeles area section; Howard Van Sickle, treasurer and Minnesota state president; Gerald Doty, national president.

tion. The interchange of instruments on various parts was a reasonable and expected practice in this highly pragmatic musical period.

Then, of course, there is the respectable Baroque practice of transcribing keyboard works into instrumental combinations. When we add this possibility to the list, the number of compositions available for use becomes legion, opening up to the director the satisfying use of his creative musical thinking, as well as that other, most satisfying possibility, publication.

+

There is another fertile field, and this one is even closer at hand, the field of contemporary music. Here again, the possibilities for using the instruments available in what would otherwise be unusual combinations are great. Hindemith has written a large body of material called "Chamber Music" ("Kammermusik") which suits any and all situations. As he wrote this music mainly for schools and amateur groups, the degree of difficulty is graded, and the combinations themselves are frequently changeable. Unfortunately, much of the best contemporary music goes unpublished, and, among other types of music, that which is written for schools or amateur performers lies unseen in the composer's private file. Written for a special occasion, performed once, it spends the rest of its days gathering dust. Nevertheless, a diligent search will bring to light much that is not only usable, but wonderful to hear and play.

In searching for a role for the young string player, it would be folly to overlook the area of choral music. I have often wondered why there has not been more combining of forces in this area, for here the least numbers are frequently the most effective. A half a dozen winds and strings plus a keyboard instrument can make a rich, live sound, as well as support the voices in what otherwise might be a difficult work to perform. At Cornell College, in the Church Music Camp which takes place in the summer, William Lemonds, the director made use of the instrumentalists who were available out of the choir in just such a manner. The results were tremendously exciting and added the ingredient of variety to the final program of choral music. This combining of instruments with the voices proved to be a morale factor as well, adding as it did, another dimension to the performance. I might add that the copying of parts and transportation were done by the students who were all of high-school age, and in this way they benefited by an additional educational process. They themselves were "instrumental" in making a new musical experience out of an old, the beginning for them of creative musical life.

+

That vanishing American, the buffalo of the musical world, does have pasture enough and to spare. Like money lying forgotten in the bank, Bach and Vivaldi, Schutz, Corelli, Pergolesi and Buxtehude, and all the company of the twentieth century as well, can provide music in plenty to nourish the healthy growth of string players in America. And what nourishment it is; the best that music can give!

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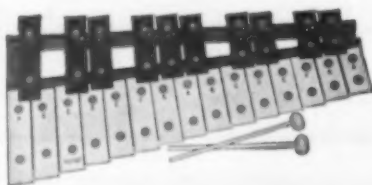
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## International Society for Music Education to Meet in Vienna in 1961

MUSIC EDUCATORS will want to begin to make plans for the fourth General Assembly of the International Society for Music Education which will be held from June 25 to July 2, 1961, in Vienna, Austria. This is an auspicious time to meet inasmuch as June 25 to July 2 is the final week of the concert and opera season in Vienna.

Special arrangements are being made by Vienna authorities in honor of the ISME delegates. The Secretary General of the ISME, Egon Kraus, has recently met with representatives of the Austrian Ministry of Education, Professor Wilhelm Rohm and Monsignor Franz Kosch, and with Hans Sittner, Director of the Academy of Music. The complete facilities of the Academy of Music will be at the disposal of the meeting.

Highlights of the Vienna meeting will be a concert by the Vienna Philharmonic, an evening of opera and a reception for the delegates by the Austrian Government and the Municipality of Vienna. There will be concerts at the State Academy and a specially arranged folk music recital. A particularly significant event will be the musical evening in Heiligenstadt where Beethoven's residence is located. It is particularly fortunate in that the Vienna schools will be open, providing ample opportunity for demonstrations. Comprehensive exhibits of music education materials and instruments are being organized.

Post General Assembly events which will be of special interest to music educators include two summer school sessions. The first, from July 3 to 27, will be the International Summer School of Music sponsored by the ISME and the Vienna Academy of Music. Following this, in Salzburg, there will be the International Summer School of the Mozarteum.

It is possible to obtain further information about the fourth General Assembly of the ISME from the office of the Secretary General, Egon Kraus, Mander-scheider Strasse 35, Cologne-Klettenberg, Germany or from the office of the Treasurer, 1201 Sixteenth Street, Northwest, Washington 6, D. C.

## Musical Missionary

I HAVE just written to my Mission Board in Nashville, Tenn., asking them to mail a check to MENC for active membership in National, Southern Division and Florida State. After two years in language school, I have moved with my family of four boys to Nagoya to teach at Kinjo Gakuin. Kinjo is a girl's school (junior high through senior college) of 5,000 students.

This year Kinjo celebrates its seventieth anniversary. Also Nagoya celebrates its seventieth anniversary as a city. There are twenty-five Christian churches in this city of 1½ million souls (Japan's third largest city). In November for the anni-

versary celebration the Kinjo Chorus and Orchestra will join in doing "Go Not Far from Me, O God" (Psalm 121) from a "Christmas Miserere" by Zingarelli. This Christmas Kinjo sponsors the ninth annual presentation of the *Messiah*. For the past three years other major works have also been done with the 300-voice chorus and NHK (radio-TV) orchestra—Fauré and Mozart *Requiems* and Haydn *Creation*. Kinjo has a fifty piece orchestra which played the Schubert "Unfinished" last year. The orchestra is pretty well balanced even to the point of having oboe and bassoon. I look forward to having a part in helping the five Japanese music teachers here to give the student body even more opportunities in music education.

The readers of the MUSIC EDUCATORS JOURNAL and the federated state journals could help us out a lot by sending us back copies. Our students here are eager to read English and would make good use of the publications. Such contributors of old music magazines would indeed be helping out the music program at Kinjo and also the future role of music education in Japan. I hope that you will see that our need is made known. I would also like to hear from directors who work with all-girl school music organizations.

Enclosed is a picture of our family having a music session. My wife, Arlene Woods Kelly (A.B. in Music Education



from Marshall College, W. Va.) plays violin and viola when not holding a baby (this time it is Glenn). Larry (9) plays cornet; Charles (6) orchestra bells; and Roy (4) snare drum. Roy can even read the drum music. It is easy for L is for Larry and R is for Roy!

I would be very interested in knowing if there are other MENC members in Japan. So far as I know, I'm the only missionary working in Japan in instrumental music.

MERLE I. KELLY, 17 Chokyuji Machi, Higashi Ku, Nagoya, Japan.



**SOVIET CULTURE.** The State University of New York College of Education at Fredonia has chosen the music and literature of Russia for special study this academic year. Events highlighting this study will be a presentation of Anton Chekhov's "The Cherry Orchard," an address on the educational systems of Russia and the United States and an all-Russia program by the College Concert Band.

January, Nineteen Sixty

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# MENC AUDIT REPORT, 1958-1959

Summary of the Report of Audit for the Fiscal Year Ending  
June 30, 1959, by Philip C. Meade, Certified Public Accountant

## ACCOUNTANT'S CERTIFICATE

We have examined the balance sheet of Music Educators National Conference as of June 30, 1959, and the related statements of income and expense for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1959, and the results of its operations for the year then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

BISSELLE, MEADE & COMPANY  
By PHILIP C. MEADE  
Certified Public Accountant

July 27, 1959  
Washington, D.C.

## BALANCE SHEET ASSETS

General Fund:	
Office Cash Fund.....	\$ 25.00
On Deposit—American Security and Trust Company.....	75,725.95
Cash, Savings Account.....	50,279.53
U.S. Government Savings Bonds, Series K—Cost.....	10,000.00
Funds Held by N.E.A.....	4,329.33
	<u>\$126,359.81</u>
Accounts Receivable.....	\$ 18,928.48
Less Reserve for Bad Debts.....	525.00
	<u>\$ 18,403.48</u>
Inventories.....	\$ 10,977.63
Office Equipment.....	\$ 21,570.48
Less Reserve for Depreciation.....	5,916.55
	<u>\$ 15,653.93</u>
Prepaid Postage and Postage Deposits.....	\$ 585.63
Prepaid Expense—1960 Pre-Convention Expenses.....	483.19
Prepaid Expense—1961 Pre-Convention Expenses.....	1,117.85
Other Prepaid Expenses.....	122.00
Prepaid Expense—Air Travel Deposit.....	425.00
	<u>\$ 2,733.67</u>
Total General Fund.....	<u>\$174,128.52</u>
Life Membership Fund:	
Cash, Savings Account, American Security and Trust Company.....	\$ 7,667.00
Cash, Savings Account, Jefferson Building Association.....	10,000.00
Cash, Savings Account, Interstate Building Association.....	10,000.00
Dues Receivable.....	18,102.00
	<u>\$ 40,769.00</u>
Total Assets.....	<u>\$214,897.52</u>

## LIABILITIES AND RESERVE

General Fund:	
Miscellaneous Accounts Payable.....	\$ 8,981.89
State and Organizational Accounts Payable.....	255.00
	<u>\$ 9,236.89</u>
Operating Reserve—Balance, July 1, 1958.....	\$ 98,790.94
Add: Excess of Income Over Expense.....	65,065.25
Adjustment in Inventory of Publications.....	
Valuation Reserve.....	1,035.44
	<u>\$164,891.63</u>

Total General Fund.....	\$174,128.52
Reserve for Life Membership Fund.....	40,769.00
Total Liabilities and Reserve.....	<u>\$214,897.52</u>

## STATEMENT OF INCOME AND EXPENSE INCOME

Active and Partial Dues.....	\$ 64,836.00
Contributing Dues.....	26.00
Contribution to General Fund from American Music Conference.....	1,500.00
	<u>\$ 66,362.00</u>
Music Educators Journal Advertising.....	\$ 93,781.31
Music Educators Journal Subscriptions.....	74,146.41
Mailing Lists.....	4,047.83
Publications.....	29,439.21
	<u>\$201,414.76</u>
Interest on Investments and Savings Accounts.....	\$ 1,524.15
Net Credit from 1959 Conventions.....	24,275.62
Total Income.....	<u>\$293,576.53</u>

## EXPENSES

Salaries.....	\$102,072.56
Contribution to Retirement Fund of National Educational Association for Benefit of MENC Employees.....	2,713.24
Telephone and Telegraph.....	1,497.13
Executive Office Travel.....	4,931.80
General Office Expense.....	6,559.04
Auditing and Legal.....	400.00
Insurance.....	866.13
F.I.C.A. Taxes.....	1,851.66
Depreciation on Office Equipment.....	1,078.52
General and Promotional Mailing.....	3,436.61
	<u>\$125,396.69</u>
Music Educators Journal Expense:	
Composition, Engraving, Paper, Printing, Binding and Mailing.....	\$ 60,880.98
Commission on Subscriptions.....	1,148.90
	<u>\$ 62,029.88</u>
Printing and Other Expenses of Miscellaneous Publications:	
Printing Costs.....	\$ 21,786.81
Postage.....	2,047.06
	<u>\$ 23,833.87</u>
Membership, Promotion and Processing Materials.....	\$ 10,012.97
Committees, Commissions and Projects.....	1,122.50
Official Meeting Expense.....	1,737.09
National Music Council.....	400.00
National President's Expense.....	973.14
Operating and Administrative Expenses of Divisions.....	288.87
Bad Debts Charged Off.....	1,640.70
Repairs and Maintenance—Office.....	1,075.57
	<u>\$ 17,250.84</u>
Total Expenses.....	<u>\$228,511.28</u>
Excess of Income Over Expense.....	<u>\$ 65,065.25</u>





**"THE PLAY OF DANIEL."** Although a fully developed art form, the liturgical drama is not well known to the modern world. The Oxford University Press has published the thirteenth century musical-drama "The Play of Daniel," edited for modern performance by Noah Greenberg and based on a transcription of a manuscript in the British Museum. The narration is in English by W. H. Auden. In addition to the music with Latin text and the narration, there is a translation of the Latin and well-illustrated notes on staging and costumes.

**SONGS FOR ADOLESCENTS.** A list has been compiled of more than 350 songs suited to teen-age singers. There is included in this mimeographed publication an alphabetical listing of songs and composers, the range, key, type of song, and the difficulty of the work. This publication is available for \$1.00 by writing to Mrs. Helen Steen Huls, St. Cloud State College, St. Cloud, Minnesota.

**FLUTE FORUM** is the title of a handsome new publication being produced by the W. T. Armstrong Company of Elkhart, Indiana. Edited by Robert Cavally, distinguished flute teacher at the Cincinnati College Conservatory of Music and long-time member of the Cincinnati Symphony Orchestra, the magazine contains historical articles about flutes and flutists, a "Master Lesson," a question and answer column and interesting illustrations. A postcard with your name, teaching position and address sent to the company will assure you of receiving future copies.

**GUIDE TO FREE FILMS.** The nineteenth annual edition of the "Educators Guide to Free Films" is available from the Educators Progress Service in Randolph, Wisconsin. This 639 page volume lists 61 films in the music category. The price is \$7.00. Also published by the same organization are "Educators Guide to Free Filmstrips," (\$6.00), and "Elementary Teachers Guide to Free Curriculum Materials," (\$6.50).

**TRUMPET PLAYERS.** The Blessing Band Instrument Company has reprinted a brochure entitled "Basic Foundations of Trumpet Playing" by Maury Deutsch. Mr. Deutsch covers the basic elements of trumpet playing and suggests some warm-up drills. Copies are obtainable free of charge by writing to Targ and Dinner, Inc., 425 South Wabash Avenue, Chicago 5, Illinois.

**STRING INSPECTION.** A string instrument inspection record prepared by Paul Van Bodegraven and designed to help keep instruments in good playing condition is now published by Scherl & Roth, Inc., 1729 Superior Ave., Cleveland 14, Ohio.

**BRASS INSTRUMENTS.** The Vincent Bach Corporation has published several very timely illustrated pamphlets about brass instruments. Information about obtaining such publications is available by writing to Vincent Bach Corporation, 50 South MacQuessen Parkway, Mount Vernon, New York.

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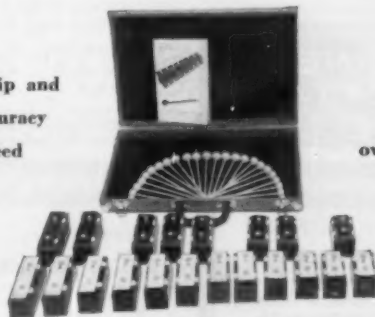
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## Music Theory for High School Students

Dorothy D. Horn

**T**ODAY, more and more college freshmen have had some pre-college training in the theory of music. What is the nature of this experience and what should it be?

At the beginning of the second semester of the school year 1958-59, a set of questions was submitted to the students in two sections of freshman theory. This questionnaire was very simple as shown by the sample below.

Of the thirty students in the two sections, fifteen had had some pre-college work in theory. Of these, one had studied by herself, one had had work in the Naval School of Music, one with his private piano teacher beyond the usual scales and arpeggios, and a fourth, a young priest, had studied sight-singing in connection with his seminary courses in chant. The remaining eleven, representing nine high schools, had had a definite course called variously "Harmony", "Theory" or "Elements of Music". All of these courses had been aimed at part writing—that is the connection of chords. Most of them had experienced first and second inversions and chords of the seventh. Only two high schools—one public, one parochial—had offered anything other than written work. The others had included no sight-singing, no ear training, no keyboard work. The neglect of these, particularly of the first two, seems to me deplorable, for the following reasons:

(1) The skills of hearing and of reading at sight are those that will pay off the most in the high school chorus, band, or orchestra.

(2) Part writing is perhaps the least important of the skills taught in the usual integrated theory course; certainly the basic things about it can be picked up in far less time than it takes to build an ear.

The teaching of part writing, either from the angle of some particular style or

(The author is associate professor of theory at Jordan College of Music of Butler University in Indianapolis, Indiana.)

in the classic sense is a job for a specialist if it is not to become a meaningless and often resented collection of "rules." The instructor, if he is to be any good, must have analyzed a wealth of material and be able to quote and play many examples of each problem as it is taught. The high school vocal or instrumental teacher cannot be expected to have this specialized knowledge, although happily there are a few exceptional ones who do. Some odd misconceptions arise when part writing is taught by a badly prepared teacher. I quote a few that have come up again and again in my classes: "Never double the third in a major triad"; "The best thing to double in any triad in any inversion is the root"; and of course "Debussy wrote consecutive fifths; it's just the RULES that say you can't." The material in the following outline, however, could be handled by any good musician with only a general training in theory.

Looking at the problem of what to present in a high school theory course, may I suggest an outline of material that I believe would benefit both the high school music program and the average student who wants to know something of how music is constructed? This material would also be of inestimable benefit to the small percent of students who plan to go on to a professional degree in the field of music.

### 1. Notation

(a.) Pitch: clef signs and what they do. Complete mastery of pitches on bass and treble staves and an ability to figure out the c staves. The relation of pitch signs to the notes of the keyboard, to orchestral and band instruments and to the ranges of the soprano, alto, tenor and bass voices.

(b.) Rhythmic: the difference between metre, rhythm and tempo and the derivation of the so-called time signatures, including the ones indicating compound metres. (I find that few students understand these.) A thorough drilling in the various representations of the unit beat, its additions and divisions.

### 2. Basic Tonal Combinations

(a.) Scales: major and three forms of minor, with the tetrachords that go into

Name..... High School attended.....

Did your high school offer any work in music theory?.....

If so, did you take the course?.....

If the answer to the last question was YES, will you answer the following?

1. Did the course involve writing scales..... chords..... intervals.....

2. Work in sight-singing.....

3. Harmony (part writing).....

4. Ear-training (a) melodic and rhythmic dictation.....

(b) recognising chords..... intervals.....

(c) harmonic dictation.....

5. Work at the keyboard.....

Have you had any theory training elsewhere than in high school?

their construction. (I find freshmen seldom know the minor scales and keys.)

(b.) Intervals: all kinds, both melodic and harmonic, making sure they know WHY 4ths, 5ths and octaves are called perfect, while the other intervals are called major under the same circumstances.

(c.) Triads: major, minor, diminished and augmented; plus the ability to place any of these into all the keys in which it may occur diatonically. The theory of inversion and the names of inverted triads. 7th chords (see below).

### 3. Ear Work

(a.) Rhythmic: recognizing triple and duple metres, both simple and compound. Rhythmic reading with metronome; rhythmic dictation first from a tapped pattern, later from phrases or periods of a melody.

(b.) Pitch and tonal: recognizing all types of triads, intervals, and scales. Melodic dictation in major and minor. After tonality has been presented (see below) drill in recognizing simple progressions in major and minor tonalities, using I, IV, V, vi and ii.

### 4. Theoretical Concepts

(a.) Tonality and the system of normal chord progression, retrogression, harmonic elision, etc. This may be supplemented by analysis of simple hymns or chorale phrases and of excerpts from any music they happen to be working on in chorus, band or orchestra.

(b.) At least a short explanation of modulation and the easier ways in which it may be accomplished.

(c.) Dissonance: second inversion triads, chords of the seventh, non-harmonic tones.

(d.) If time permits some explanation of altered chords; including those "borrowed" from other keys or relative modes.

### 5. Sight-singing

(a.) Drill in singing intervals and scales.

(b.) Sight-singing from carefully graded materials.

### 6. Keyboard Work

(a.) Playing scales, triads and intervals.

(b.) Simple chord connections: I-IV-I; I-V-I, etc.

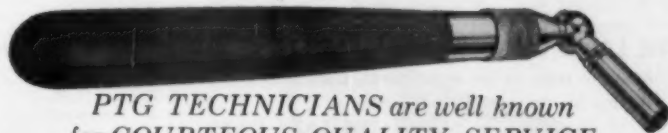
(c.) The development of the ability to think in chords when playing simple piano pieces.

Of the four students making A in the first semester of freshman theory, only one had had a theory course in high school. Because of the small number involved, no definite conclusion should be drawn, although the fact may be significant. However, if all freshmen had the basic skills in hearing, singing, writing and keyboard work that are aimed at in the above outline, their collegiate theory courses would be much more meaningful and profitable.



MALCOLM J. YOUNG of Wichita, Kansas, has retired from the profession. An interesting communication has been received from Mr. Young as follows: "It is with great regret that I have to say that, since I am no longer connected with the profession, I must terminate my membership in the Conference, which has been maintained through most of the last thirty years, since the day in 1928, when passing through the ci-devant Stevens Hotel, I was attracted by a rehearsal of the High School Orchestra under Frederick Stock. As a member, first of the Illinois Music Educators Association, and, more recently, of the Kansas Music Educators Association, I have derived many benefits from these groups; and, although no longer active in the profession, I have no intention of allowing my keen interest in music education to lapse."

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**YOUNG COMPOSERS CONTEST.** The National Federation of Music Clubs is sponsoring its 18th Annual Young Composers Contest. The categories of this competition, which closes April 1, 1960, are chamber music and choral music. The contest is open to anyone between 18 and 26. Further information is available by writing to the National Federation of Music Clubs Headquarters, 445 W. 23rd Street, New York 1, N.Y.

**CHORAL WORK COMPETITION.** Sewanhaka High School is sponsoring a choral competition open to all composers. This choral work must be for mixed voices with an accompaniment suitable for high school students. The theme of the composition can be on any subject except specific holidays or religious ritual. Scores must be hitherto unpublished and submitted before February 20, 1960. The prize is \$400. For further information write to Sewanhaka High School Choral Competition, c/o Charles C. Hill, Sewanhaka High School, Floral Park, New York.

**HIGH SCHOOL STUDENTS.** The Fifth Annual Young Artist Competition sponsored by the Fort Collins Symphony Society will award \$100 and an appearance as soloist with the Fort Collins Civic Symphony Orchestra to a high school junior or senior vocalist or instrumentalist. Further information can be obtained by writing to Young Artist Competition, Fort Collins Symphony Society, Mrs. K. E. Carson, Secretary, 1515 S. Shields, Fort Collins, Colorado. The applications must be submitted by February 1, 1960.

**AMERICAN COMPOSERS.** The University of Kansas School of Fine Arts in conjunction with the Third Annual Symposium of Contemporary American Music invites unpublished scores to be submitted for consideration of performance. For information write to Dr. John Pozdro, chairman, Symphony Committee, School of Fine Arts, University of Kansas, Lawrence, Kansas.

**BROADCAST MUSIC INCORPORATED** has officially opened its annual competition for Student Composer Awards which are designed to encourage the composition of concert music by students residing in the Western Hemisphere. The SCA is open to any student under 26 enrolled in an accredited school or studying privately with an established teacher. For additional information write to Russell Sanjek, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N.Y.

**CZECHOSLOVAKIA.** The Czechoslovak Radio Broadcasting System has announced a prize of a two-week trip to Czechoslovakia to be awarded to the author of the best literary, musical or dramatic work or special reportage program arranged for broadcasting. The competition is being held to commemorate the eighteenth anniversary of the destruction of the town of Lidice and thus the entries should be based on such themes as the struggle of mankind to live together in peace.

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bia University. This report examines  
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lationship of liberal and professional  
education specifically. During the fall  
and winter the Institute of Higher Edu-  
cation is publishing separate mono-  
graphs dealing with liberal education in  
the programs of eight professional  
schools including music and education.  
"Liberal Education in the Professions"  
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other report in this series in the New  
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AMERICAN DEGREE MILLS. The Amer-  
ican Council on Education has published  
a study by Robert Reid entitled "Amer-  
ican Degree Mills. A Study of Their Op-  
erations and of Existing and Potential  
Ways to Control Them." The fraudulent  
degrees are issued often by so-called  
colleges and universities on a mail-order  
basis to those who are willing to pay  
the fee. A further problem has arisen in  
that the degree mills are selling so many  
"American degrees" to foreigners that  
all American degrees, even those from  
reputable institutions, are falling into  
disrepute abroad. The report calls for  
the "adoption of uniform legislation  
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cation, Washington, D.C.

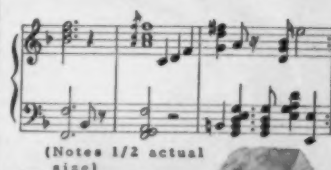
DELINQUENT BEHAVIOR: Principles  
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ject. While the first volume was primarily  
theoretical, this document "is directed  
toward action measures which schools  
may utilize in meeting the problem of  
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of this second volume is \$2, and it is  
available at the National Education As-  
sociation, 1201 Sixteenth Street, North-  
west, Washington 6, D.C.

ST. LOUIS SUBURBAN MEA. The first  
number of Volume II of the St. Louis  
Suburban Music Educators Newsletter  
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office. This illustrated newsletter con-  
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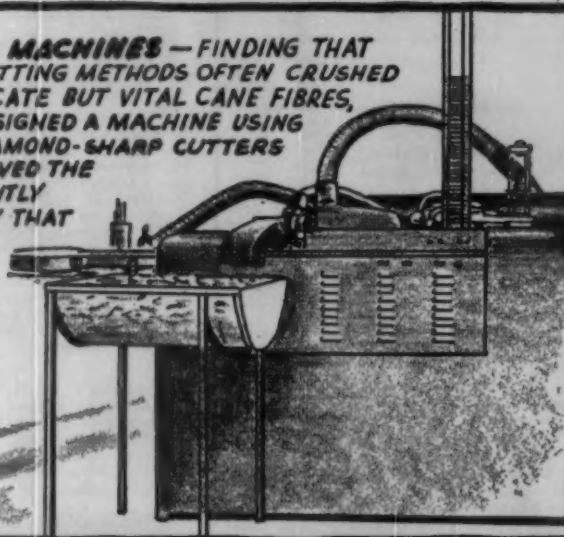
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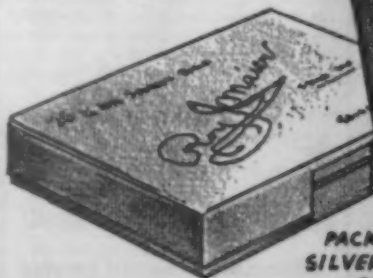
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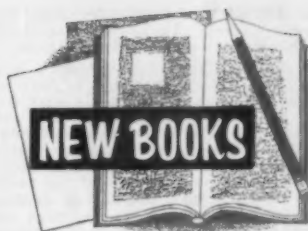
**PRENTICE-HALL MUSIC SERIES. TIME FOR MUSIC; MUSIC FOR EVERYONE; YOU AND MUSIC** (Books One and Two). By Walter Ehret, Lawrence Barr, and Elizabeth Blair. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1959.

The most challenging and demanding position for effective teaching in the field of music education at the present time is the junior high school general music class. The possibilities, however, for developing whatever musical potentialities junior high school students may have are limited only by the preparation, versatility, imagination and stickability of the general music teacher. Qualitative yet adaptable materials planned especially to complement the varied interests and often meager musical backgrounds of seventh and eighth graders go a long way in helping the general music teacher to provide a worthwhile program of musical activities throughout the school year. The lack of success on the part of music educators tutoring captive classes at the junior high school level as well as the unenthusiastic response and negative attitude toward music espoused by many young people in these classes can most frequently be attributed to a lack of appropriate materials or a lack of knowledge as to how to use materials educationally and musically. The excellent materials recently made available by several music publishers should be most helpful in improving musical instruction in this important stage of musical growth and development. The newest series of texts has been prepared by Prentice-Hall under the over-all supervision of William S. Haynie, music editor.

Music educators and school administrators will not wish to miss the following features of this attractive new series. The titles are provocative and inviting. The outside covers of the books are unusual in color (a nice experiment to prove, no doubt, that music texts for daily classroom use do not have to be institutional brown or exceedingly dark in color). The inside pages have an uncluttered appearance and the many multi-colored illustrations by John Moodie and Walter Ibach are most appealing. The musical notation is dark and clear, the song titles stand out, and the printed text is clean and easily read.

The song texts "Time for Music" and "Music for Everyone" contain carefully selected song materials especially arranged for adolescent voices. General music teachers have—for many years—wanted several of these selections made available for classroom use in a music text to be studied by young people. The songs in "Time for Music" (Seventh Grade) are grouped under such topics as "Music when We Travel," "Music when We Worship," "Music through the Year," "Music of Our Country," "Music for Our Leisure," and "Music of Yesterday and Today." "Music for Everyone" (Eighth Grade) uses a similar plan under such headings as "Music for Popular Entertainment," "Music to Express Our Faith," "Music of Campus Days," and "Music for Special Times." Chords for autoharp and other chording instruments are conveniently indicated and simple but artistic piano accompaniments are provided with each vocal selection. Performing suggestions, related listening experiences and background commentaries are given where appropriate. Both of the above books are primarily song texts.

Meriting special commendation are the two accompanying work-texts for students suggesting an activities approach which capitalizes on things familiar to and indeed important to teenagers at this stage of their musical development. Books One and Two of "You and Music" have been designed for student use to help the teacher provide many types of musical experience in the most attractive manner possible.



All four books are conveniently arranged for effective use by both students and teachers. The best book in the series is "Music for Everyone." An album of representative songs is being made for each of the song texts.

The books represent a commendable contribution to the instructional materials in music education and worthy of consideration for local or state adoption or for supplemental texts for teen-age general music classes or choral groups.

—O. M. Hartsell

**THE TRADITIONAL TUNES OF THE CHILD BALLADS.** By Bertrand Harris Bronson. (Princeton, N.J.: Princeton University Press), 1959. 465 pp. \$25.00.

"Question: When is a ballad not a ballad? Answer: When it has no tune." Thus begins the most important book on folksong in the English language that has been printed to date. For the ballad is the very essence of what we call folksong. Children's singing games, play party and dance tunes, love songs—even many hymn tunes—utilize or are related to the melodies of this remarkable product and survival of oral tradition.

The study of folksong in the United States—even admission that except for the Negro spirituals there was any such thing among us—lagged nearly a century behind the "discovery" of the popular (that is the folk) ballad of the British Isles by Bishop Percy, Robert Burns, Sir Walter Scott and others during the last half of the 18th century. It was patterned upon the scholarship of the mother country as almost exclusively a literary study of words abstracted from their melodies. Interestingly enough, it was an American professor, Francis James Child of Harvard, who made the first definite collection or "canon" of the 305 oldest traditional ballads in several thousand variants that have since become known as the "Child Ballads."

Now, another American professor, Bertrand Harris Bronson of the University of California at Berkeley, has done for the music of these ballads what Child did for the words. The new set of five volumes, of which only the first is at hand, will contain between four and five thousand notations, each with its own words, except when these are unavailable. Thus, ballad study, which has heretofore been pursued chiefly in language departments of our universities, may begin to be noticed by the music departments and may begin to be upon even keel for the first time in the English-speaking world.

There are three ways of getting what one wants from this first volume. Specialists in folksong will want to read through the nearly 1000 notations, song by song. Unburdened by such time-consuming devotion, the average musician who wants to know "what folksong really is" might read through the variants of just one single ballad, as, for example, the 141 of "Lady Isabel and the Elf Knight," the 112 of "Young Beichan" or the 103 of "Lord Randall." No two tunes of any ballad are exactly alike. Some vary slightly, some substantially from their predecessors and successors on the page. Presently, however, there begins to emerge, in the mind of the perceptive reader, notion of a "Lady Isabel," "Young Beichan" or "Lord Randall" kind of tune.

No singer has ever sung it nor ever will. It is a pure musical conception—an idea of a song to which dozens or even hundreds of variant singings conform in melodic curve, essential or accented notes, phrase endings, mode, meter, pattern, etc. Specialists group a hundred or more as a "version" and even build "families" of 1000 tunes or more, similarly related. But there is never just one tune for a widely known ballad. Finding one's way in this maze is as much a matter of feeling as of thinking. And the more trained and experienced these both are, the more surely may one tread.

A third way of reading the book would be, I should say, simply to leaf it through, primarily to get the feel of the situation, then to read the preface carefully; for this is without doubt the most subtle, elegant and authoritative survey of the Anglo-American folk-song that has so far been presented to us.

—Charles Seeger

**ARTISTIC CHORAL SINGING.** By Harry Robert Wilson. (New York: G. Schirmer, Inc.), 1959. 374 pp. \$6.00.

Mr. Wilson has the conviction, as his students and friends know, that choral music has the ability to change people's lives for the better. This book for choral conductors is written on this premise and on the corollary that music exists to serve man and not man to serve music. There are undoubtedly those who believe that from this vantage point the highest levels of artistic performance cannot be reached. Wilson maintains that it is striving for and attaining real artistry in singing that makes it possible for the beautiful in music to affect human lives.

The body of the book presents a comprehensive consideration of all the aspects of choral singing. The chapters are amply filled with examples from choral literature which demonstrate the points under discussion. The Appendix provides lists of choral recordings, collections, extended works and a chart of graded selections for various vocal combinations.

On the strength of the book's thoroughness of treatment and its author's reputation, "Artistic Choral Singing" will undoubtedly become a standard work for students of the choral art.

**MUSIC IN MEDIEVAL BRITAIN.** By Frank L. Harrison. (New York: Frederick A. Praeger, Inc.), 1958. 491 pp. \$10.10.

This noteworthy study of sacred music as practiced in the cathedrals, churches, private chapels, colleges and monasteries of medieval Britain forms a part of a series of publications entitled "Studies in the History of Music," edited by Egon Welles. Tapping hitherto unpublished archives as well as early printed sources not commonly available, the author has presented a rich and detailed account of the choral foundations upon which much of the later musical tradition of the British Isles is based. The study is further complemented by an investigation into the early monodic liturgies together with a discussion of the development of polyphonic music from the Norman conquest up to "the liturgical and institutional changes brought about at the Reformation."

This period of English musical history is one of considerable significance, and Professor Harrison has successfully brought to light a new and valuable insight into the musical life of medieval Britain.

The value of the work for scholars is enhanced by a lengthy bibliography, a register of all composers and distinguished musicians of the period, an index to the musical titles found in the text, and a general index of the contents. Musical examples, plates, plans and diagrams further add to the comprehensiveness of this thorough and scholarly study.

—T.F.N.

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### ORCHESTRATION: A Practical Handbook

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**JAZZ IMPROVISATION.** By John Mehegan. (New York: Watson-Guptil Publications), 1969. 207 pp. \$15.00.

This book attempts to provide a body of musical theory on which to base improvisation. The author deals first with the harmonic background of jazz. Seventh chords are used as the standard building blocks of jazz harmony. Recognizing five qualities of seventh chords which can be used on any of the twelve tones in an octave, the author develops a sixty chord system as the first step in his technique. Rhythm in jazz follows consideration of harmony; melodic improvisation, using various modes and scales as theoretical foundation, is then developed.

The book is divided into 12 sections and 77 lessons and provides many drills to help a student develop mastery. Included are many popular standard tunes. These are presented with the book's own system of chord symbols but without the melodic line. This system of chord symbols is in reality a figured bass for jazz.

The author is jazz instructor at Juilliard School of Music and at Teachers College, Columbia University.

**COPYRIGHT LAW SYMPOSIUM NUMBER 19.** (New York: Columbia University Press), 1959. 480 pp. \$5.00.

The Nathan Burkan Memorial Competition instituted in 1938 by the American Society of Composers, Authors and Publishers has resulted in another significant volume dealing with Copyright Law. This current number contains ten award-winning essays by third year students in major law schools across the country. Papers of particular interest to music educators include "Tape Recording, Photocopying, and Fair Use," "The Scholar and the Copyright Law," "The Jukebox Exemption" and "Copyright Publication: The Sale and Distribution of Phonograph Records." Contained in these and other essays are discussions of such topics as related rights, renewal of copyright, performance for profit, how to copyright and the history of copyright protection for composers.

**TEACHERS' DANCE HANDBOOK** (Number One—Kindergarten to Sixth Year).

By Olga Kulbitsky and Frank L. Kaltman. (Newark, New Jersey: Bluebird Publishing Company), 1959. 341 pp. \$6.50.

One is puzzled from time to time, when examining a syllabus or text on rhythmic movement, whether or not the subject most properly belongs to music or to physical education. This particular text leaves little doubt in one's mind—it is frankly physical education. From the very first pages one finds notes indicating precisely how children are to move. Each particular dance direction whether it be song-play, play-party game, folk dance, squares, contras, or mixers is specific, clear and definite. The whole is organized neatly into grade compartments up through the sixth year. The accompaniments to the dances consist of the bare dance tune without further musical treatment.

A certain amount of definiteness and preciseness of movement is needed in any traditional dance step and there are certain fundamental movements more or less common to all dances. These constitute the basic techniques and if one is to dance folk dances competently the fundamental movements must be learned and mastered. At the same time it is questionable from a musical standpoint at least, whether movement among primary grade children should be so predominantly teacher directed. And one is inclined to speculate whether physical education teachers, concerned as they may be with physical development, fully see the possibilities in rhythmic movement as a stimulus to the imagination, to inner freedom, to creative expression, and as an essential and major ingredient of music.

—T.F.N.

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## Music for Fours and Fives

Prepared for Commission IV (Music for Pre-school, Kindergarten and Elementary School) by a committee under the chairmanship of Beatrice Landeck. Illustrated. 32 pages. 75¢. Order from MENC.

**HOW TO GET THE MOST OUT OF TAPE RECORDING.** By Lee Sheridan. (Flushing 64, N.Y.: Robins Industries Corp.), 1958. 128 pp. \$1.00.

This guidebook for the amateur in the selection and use of the tape recorder is one of a number of inexpensive handbooks of the *Popular Science* variety that are designed to aid the uninitiated in the growing market of home music consumption. There is a brief description of twenty-eight recommended tape recorders. Additional chapters cover such subjects as operating a recorder, editing and splicing of tapes, microphone placement, do-it-yourself kits, care of the recorder and tape library, uses of the tape recorder for fun and profit, and a section on how to avoid the clutches of the law. If, by the time you have finished reading this booklet you have become a recorder fan, there is a handy list of tape recorder correspondence clubs provided by the author.

—T.F.N.

**THE LIBERAL ARTS AS VIEWED BY FACULTY MEMBERS IN PROFESSIONAL SCHOOLS.** By Paul L. Dressel, Lewis B. Mayhew, Earl J. McGrath. (New York: Bureau of Publications, Columbia University), 1959. 68 pp. \$1.50.

This booklet is one of a series of publications to appear under the auspices of the Institute of Higher Education, Teachers College, Columbia University. It is a survey of faculty opinion regarding the liberal arts as seen from the point of view of divisions of special or professional skills: agriculture, business, education, engineering, home economics, journalism, music, nursing and pharmacy. The comparisons between music and other skill fields listed is not only interesting but somewhat startling. For example, of all the various liberal arts subjects music is regarded as of least importance in the judgment of the respondents in this survey. On the other hand, along with engineering, musicians covered by this survey appear to be least interested or concerned with providing for the general education of their major students. These are typical of a number of points of view revealed in this study which may be considered important and significant. Whether music, by reason of its high degree of specialization is, in the judgment of the participants in this survey, no longer properly a member of the seven liberal arts is a question of more than passing consequence.

—T.F.N.

**RUTGERS UNIVERSITY MUSIC DICTATION SERIES.** (New York: Music Minus One), 1958. Ten LP records and 11 page answer booklet.

There can be no doubt that this series of musical dictation records fills a void that has existed in the realm of music education materials. There is also no doubt that the Rutgers University Series has been carefully and handsomely produced. The tone is all of good quality and the packaging compares favorably with record issues of a more mass appeal.

The course presented on these ten records covers melodic dictation (one and two part), scales and key signatures, intervals, triads and rhythmic dictation. The records are aimed at the college freshman but one high school teacher commented that some of his better musicians "are gaining a knowledge of what lies ahead for them." This same teacher's objection to the limited use of instrumental tone color is justified. The general plan followed in presenting the exercises is to play each exercise twice for dictation purposes. At the end of each record the exercises are repeated with the instruction to the student to try to hear each tone he has written before the record plays it. This is to develop sight-reading and could be very effective if the exercises have been corrected before this step is undertaken.

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What is the extent of the contribution to ear training material made by this set of records? There are, for example, 34 melodic dictation exercises, exclusive of the scales and 13 two-part dictation studies. This is not really a great amount of material for what is described as a semester's work. Certainly 20 LP sides could have provided much more, if the purposes of the set had been clearly defined. As practice material for a high-school or college theory class, much more could have been offered. The repetitions were not needed. Students could have been instructed to replay when necessary. One of the chief advantages of having the material recorded is that students can move at their own pace outside of class and the instructor used as more than a player of exercise material. The records on some occasions attempt to invade the area which the instructor or the textbook can serve at least as well as the recording. One whole side for example is "wasted" on a spoken explanation of scale organization and key signatures. This might be helpful in a home study course, but is a great waste of record surface when an instructor is available. On the other hand, if the set was designed for self study it is probable that more explanatory material than is found on the back of the record jackets would be necessary. To attempt to record the first example of melodic dictation without more specific direction on the use of the staff would be baffling to the musically uninitiated.

Possibly two sets are indicated. One for theory classes and another for self study. In any event, the producers have supplied something not commercially available elsewhere and it is only a shame that twice as much was not offered through omitting the repetitions. Most of our pampered students still have strength enough to replace a phonograph needle.

**BIBLICAL CHANT.** By A. W. Binder. (New York: Philosophical Library, Inc.), 1959, 125 pp. \$5.00.

To Dr. A. W. Binder, Professor of Liturgical Music at the Hebrew Union College—Jewish Institute of Religion and active in many different capacities as composer, conductor and teacher, the world owes a debt for his activities in preserving and bringing back into use the beauty of Torah cantillation in the Reform synagogue. In fact, Dr. Binder can take considerable credit for preventing the cantillation of the Torah from becoming a lost art.

In his experience as a teacher of cantillation, Dr. Binder found it necessary to develop a system of charts and methods which would be better suited to the present day than the traditional imitative methods of the past which permitted, in the course of time, many inaccuracies to creep into the various systems. It is this systematic organization of the art of cantillation that makes up the content of this book. Through the methods described the author believes that cantillation can become "a pleasurable musical study, easily understood by musical and non-musical students, professional and non-professional."—T.F.N.

**THE COMPLETE BOOK OF 20TH CENTURY MUSIC.** By David Ewen. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1959, 502 pp. \$7.50.

That diligent and prolific author, David Ewen, has not been content to let a book on twentieth century music become stale and out of date. Seven years after its first appearance this handy compendium of contemporary composers and their music has gone through a revision. The revision consists of a Supplement. The Supplement adds a new composer, Carlisle Floyd, and contains descriptive comments on a number of compositions not included in the original edition.

—T.F.N.

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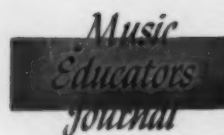
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JANUARY, 1960

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**State Presidents National Assembly**, Mar. 16-17

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**North Central**.....April 6-10, Columbus, Ohio  
**Southern**.....April 20-23, Asheville, North Carolina

**1962 National**: March 16-21, Chicago, Illinois.  
**State Presidents National Assembly**, Mar. 14-15

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters and publication office: 1201 Sixteenth St., N.W., Washington 6, D.C.

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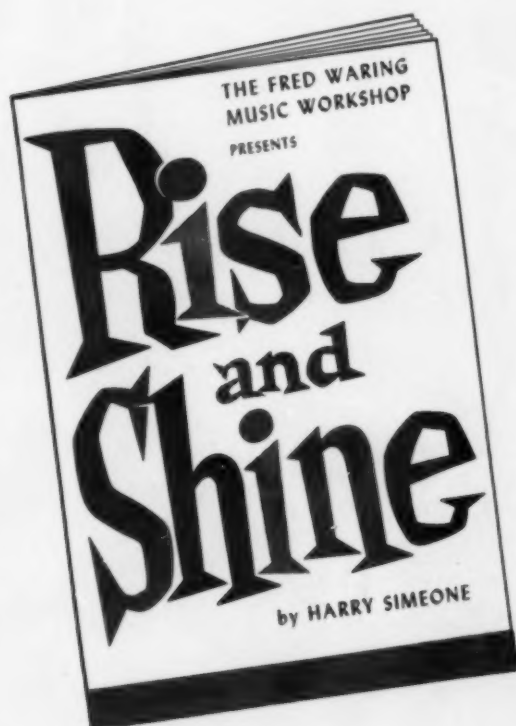
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